University of Alberta

Comparing the Illustrations in Authentic Children's Literature to the Illustrations in Canadian Elementary Language Arts Anthologies

by

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This work is dedicated to

young readers,

those who strive to inspire the love of reading in others,

and

those who encouraged my passion for children's literature.

Abstract

Since illustrations are a major component of young children's literature, this study undertakes a systematic analysis of changes that illustrations undergo when children's literature is incorporated into the three most widely used Canadian elementary language arts anthologies. Illustrations, often just assumed to be an integral part of the reading process, have been considered to help readers decode print, facilitate recall, aid comprehension, combine image and idea to convey story, carry meaning, convey depth of meaning, or multiply meaning. These assumptions have not been without challenge, and there have been repeated calls for further investigation into the use, functions, and roles of illustration.

Hence, this study a) examines the prevalence and acceptance of commonly accepted illustration-related assumptions, and the corresponding research literature, b) develops an operative definition of the term illustration to clarify the existing ambivalence of illustration-related terminology within the context of children's literature, c) raises and addresses questions regarding the changes illustrations in children's literature undergo when incorporated into anthologies, and d) examines if and how the illustrations are altered, and if these alterations matter, and for what reasons.

Findings derived from data collected upon examining 416 anthology selections and their trade book counterparts, indicate the considerable frequency with which illustrative changes occur in the anthology selections, by grade and publisher. Specific examples of changes, presented as case studies, convey the incidence and extent of those alterations across genres. The frequency data specifies the extent to which substitutions, omissions and additions of both illustrations and illustrators occur. Notations regarding

changes made to the size of the retained illustrations, their altered placement on the page and within the anthology selections, frequency of mis-sequencd illustrations which results in changed illustration-print proximity and ratios, and colour-related changes, are shown to alter the illustrative and literary content of anthology selections, and the meanings readers can make from them.

In addition to providing a functional definition of illustration within this context, the comparison of original illustrations in children's literature to those in Canadian reading program anthologies provides a distinct Canadian perspective, and fills a gap in research that to date has passed over illustrations.

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Chapter 1

The Research Question and its Setting

Although illustrations are a major component of young children's literature, studies focused on the changes illustrations in children's literature undergo when incorporated into language arts anthologies have been rare and limited in their scope. My current study addresses questions pertaining to the illustrative changes in the anthologies of Canadian editions of the three most commonly used elementary reading series by examining the nature and extent of the alterations and asking whether the alterations matter, and, if so, for what reasons. This focus on the illustration-related alterations made in Canadian elementary language arts anthologies provides some much-needed precise data. My introductory chapter lays out the basics and the scope of my research by providing some historical illustration-related background, an overview of the lack of clarity in illustration-related terminology, the purpose and significance of my study, and its conceptual framework.

Illustrations, embedded in children's literature, have been a vital part of my adult life—for I, like Moebius (1986), discovered the picture books of children's literature "in the straits of early parenthood" (p. 141) and continued to explore and enjoy them as a major part of my parenting, my teaching, and my graduate studies. I concur with Pressley and Miller (1987) that "it is almost impossible to find a volume that is intended for children under 8 years of age that is not illustrated," and my experience while teaching overseas supports their statement that this "generalization holds across a variety of cultures" (p. 90). Since a major portion of both my personal and professional life has been bound up in a passion for children's picture books, their stories, and their illustrations, it is not by chance that an illustration-related question piqued my interest. My primary question as to what happens to illustrations in authentic children's literature when they are incorporated into Canadian elementary language arts anthologies is the result of extensive storying experiences, and an awareness of the increasing prevalence of student anthologies in language arts classrooms (Hayden, 1996), combined with the opportunity to focus my doctoral study on the illustration-related issue identified by Reutzel and Larsen (1995).

Historical Background

According to Duchastel and Waller (1979) "research on illustrations in education suffers from a rather muddled history," and "attempts to demonstrate the value of illustrations in instructional texts have only occasionally been successful…" These researchers maintained "the most prevalent issue examined in the past has undoubtedly been whether illustrations can be shown to enhance learning" (p. 25).

Early Childhood Education texts acknowledge the inextricable essence of illustrations in children's literature (Bainbridge & Malicky, 2000; Bainbridge & Pantaleo, 1999; Cullinan & Galda, 1994; Glazer, 1997; Huck, Hepler, & Hickman, 1993; Lukens, 2003; Machado, 1990; Marriott, 1991; Mitchell, 2003; Raines & Isbell, 1994; Russell, 1997; Sawyer, 2000; Temple, Martinez, Yokota, & Naylor, 2002; Tomlinson & Lynch-Brown, 2002). Molitor, Ballstaedt, and Mandl (1989) pointed out, "the picture designer should not be merely an assistant, but a co-worker with the author of the text. Huck et al. (1993) maintained that illustration and text should support each other and be "a seamless whole conveying meaning in both the art and the text" (p. 241). Russell (1997) agreed, saying that "words and pictures are not separate from each other," but added, "when they work together as they do in a good picture book, the resulting sum is something far greater and more rewarding than the individual parts" (p. 128).

As an integral part of children's literature and the reading process, illustrations are generally assumed to "either support the text or tell their own story" (Bainbridge & Pantaleo, 1999, p. 8). Lukens (2003) credits illustrations with helping create mood, revealing character, moving action forward, enhancing plot, and signalling climax, in that literary elements such as setting, atmosphere, characterization, and plot can be, and are, acquired from and supported by illustrations. It therefore follows that omitting illustrations weakens these specific literary elements. Ardizzone, both an illustrator and author, claimed "when it comes to making drawings for one's tale" in picture books, "the drawings, of course, are as important as, or more important than, the text" (1980, p. 290), and Bouchard in a personal communication (2003) echoed this statement. Bainbridge and Malicky (2000) commented that children, in their early reading experiences, "rely heavily on pictures in order to create meaning from the page" (p. 272). Luce-Kapler's statement that, "Text helped them (her students) see and read pictures differently, just as the pictures changed their understanding of text" (Davis, Sumara, & Luce-Kapler, 2000, p. 29), reinforces Meek's earlier suggestion that illustrations are "pictures with secrets," linking what kids know, partly know, and are learning (1988).

It has also often been accepted that illustrations help emergent readers to decode print (Denburg, 1976–1977), facilitate recall (Read & Barnsley, 1977; Standing, 1983; Woolridge, Nall, Hughes, Rauch, Stewart, & Richman, 1982), aid comprehension (Mason & Au, 1990; Molitor et al., 1989), combine image and idea to convey story (Galda, 1991), carry meaning (Koenke, 1980, 1987), and convey depth of meaning (Newton, 1992). Woolridge et al. (1982), for example, state, "Contrary to the theoretical position that pictures do not facilitate learning and memory (recall) in young children (e.g., Samuels, 1970), the present results firmly establish the advantages of partial pictures in facilitating narrative passage memory in children as young as 6 years of age" (p. 251). Goldstone (1989) claimed "visual literacy can aid the scaffolding of images for the reader and help the reader climb into the story" (p. 592). She stated that illustrations are more than decorations "enhancing the literary effort" of the author, that "quality book illustrations are a legitimate art form, and as art have the potential for producing a state of mind where new and personal meaning can take place," acting as "windows to the world" (p. 539). According to Goldstone, we are not only reading the written text, we are also reading the art or illustrations in books. She pointed out that readers and viewers vicariously gain information previously inaccessible solely through print text.

Research focusing on the functions or roles of illustrations in the facilitating of reading has, however, at times questioned the aforementioned assumptions about the positive effects of illustrations (Duchastel & Waller, 1979; Feldman, 1981; Goldstein & Underwood, 1981; Gyselinck & Tardieu, 1999; Kiefer, 1988; Koenke & Otto, 1969; Levin, 1981; Levin, Anglin, & Carney, 1987; Levin, Bender, & Lesgold, 1976; Marriott, 1991; Newton, 1992; Peeck, 1974; Samuels, 1970; Schallert, 1980; Sless, 1981; Small, Lovett, & Scher, 1993; Vernon, 1953; Willows, 1978b). Illustration-related research questions such as those raised by Feldman (1981), Levin et al. (1976), Lukens (2003), and Molitor et al. (1989) are evidence of the controversy surrounding the significance of illustrations, and indicate a need for further investigation. Lukens posited "Words or pictures: Which are more important?" (p. 39). Levin et al. asked "whether pictures can be used to facilitate children's learning" (p. 367) and noted a "clear advantage of pictures over simple repetition" in their study (p. 377). Feldman (1981) asked if it "is possible that the sensuous delights of art also have some utility in the cerebral business of deciphering written or printed texts," and "how does the picture book advance or retard the acquisition of language in general and the mastery of reading in particular?" while investigating whether pictures do more than "help in the acquisition of reading subskills" (p. 650).

As early as 1987, Houghton and Willows alleged, "If learning outcomes are to be optimized, it seems clear that researchers, producers, and consumers of educational texts must interact with each other and engage in an ongoing process of reciprocal feedback. Authors, editors, and designers share a responsibility to inform their work by capitalizing upon the currently available knowledge base" (pp. v–vi). Educational professionals' awareness of illustration-related research and more specifically, as Anderson (1995) suggested, "the changes publishers have made in the last four years" in the language arts anthologies (p. 4), could be a preliminary step to this reciprocal feedback process.

In an ever-concentrated visual milieu, where visuals increasingly influence students' experiences with literature, Reutzel and Larsen (1995) pointed out "the topic of illustration omissions within basals is a virtually untapped area of research" (p. 496). Sakari, in an unpublished report (1996), examined the alterations that 52 trade books underwent in 10 American and Canadian reading series (grades 1–6). Her work provided primarily broad generalizations regarding alterations in illustrations (such as "there were more and bigger changes in illustrations than in text," p. 5), thus raising questions for further illustration-related research. Very little, however, has been forthcoming in the interim since the Sakari study.

Illustration-related Terminology

Two words in the title of my study, authentic and illustration, bear clarification. I first look at what authentic means in relation to children's literature. The generally accepted definitions of authentic as being marked by close conformity to an original, accurately and satisfyingly reproducing essential features (Gove, 1986), and something real, genuine, original (as in a manuscript), made or done in a way that faithfully resembles an original (Pearsall, 1998), provide us with expectations for the works found in the anthologies. Harris and Hodges (1995) describe authentic text to be "text that has not been altered in form or content, as original publications of children's literature" (p. 15). These various parameters raise questions as to whether work that has been truncated, abridged, condensed, or altered in any way, can be considered to be authentic, and how much a piece of literature can be altered and still claim authenticity. Jean Little, in her poem "Condensed Version" (1989, Hey World, Here I Am!) addressed the elusiveness of trying to articulate what authenticity means, and it reads in part:

> When I went over to the Blairs',
> Emily was reading her cousin Ann a condensed version
>   of Heidi.
> It was all wrong—the pictures, the words,
>   what happened, the way it felt.
> "You shouldn't read her that," I said.
> "Why not?" asked Emily.

Suddenly, I knew exactly how to explain.
"People who read condensed versions instead of
the real book," I said loftily,
"Are like people who read a road map
—and think they've been on a journey." (p. 80)

I will return to whether authenticity in children's literature is of import in my concluding remarks. For the purposes of my study, however, authentic children's literature refers to the previously published trade books as created by the original authors and illustrators.

It is noteworthy that the term illustration has not been clearly defined within the language arts discourse. The portions of text that are not print text are interchangeably called, pictures (Heard, 1991; Lewis, 1996; Molitor et al., 1989; Nikolajeva & Scott, 2001; Sutherland & Hearne, 1977), illustrations, art, paintings, photos, drawings, images. and visual images (Nikolajeva & Scott, 2000, Paivio, 1986, 1991), as well as graphics and visual displays (Smith, 1991; Twyman, 1979), iconic signs (Hartley, 1994), maps, charts, and graphs (Hunter, Crismore, & Pearson, 1987; Winn, 1993), visual images (Feldman, 1981), pictorial and pictorial image (Goldstone, 1989; Twyman, 1985), and pictorial representations (Novitz, 1977). The Alberta Learning Language Arts Program of Studies (1999), the Western Canadian Protocol (WCP, 1998), commercial publishers' resources, and even the research literature use the aforementioned terms in ways that lack clarity and hinder meaningful illustration-related discourse.

Knowlton (1966) cited Lavoisier (1789) as saying, "We cannot improve the language of any science without at the same time improving the science itself; neither can we, on the other hand, improve a science without improving the language or nomenclature which belongs to it," as part of his rationale for defining and clarifying the term picture in order to improve, or contribute to, the literacy discourse surrounding pictures or illustrations (p. 157). Nonetheless throughout illustration-related studies, terms such as pictures, illustrations, images, graphics, and visual displays, often used interchangeably, continued to hamper meaningful illustration-related discourse. His attempts to clarify terminology, along with those by Cianciolo (1970), Duchastel and Waller (1979), Evans, Watson, and Willows (1987), Fleming (1967), Heard (1991), Lemke (1998), Nodelman (1996), Shulevitz, (1996), Twyman (1979, 1985), and others demonstrate, or point to, the need for clarification of illustration-related terminology within a children's literature context, to facilitate both the conducting of research and meaningful discourse related to that research. For example, even as Cianciolo explained how to appraise illustrations in children's books, she wrote using the terms pictures and illustrations interchangeably, and the word "text" in ways that lack clarity.

> There are extremes in the ways in which illustrations are used in books. There are children's books which consist only of pictures and have no text at all. In *The Magic Stick,* written and illustrated by Kjell Ringi, the illustrations carry the complete load in the way of literary connotation. Balancing line drawings with vibrant three-color pictures, *The Magic Stick* reveals the magic that children can find in ordinary things… is the ultimate example of a book that shows that pictures can speak in many languages, that there is a universality in the language of illustrations. (Cianciolo, 1970, pp. 1–2)

As can be seen, needed clarification of the illustration-related terminology has not been forthcoming. So, for reasons that will become obvious later, I have chosen to use the term illustration throughout my study, and to further clarify what is meant by illustrations in the context of this study and children's literature discourse, by developing an operative definition of the term (in Chapter 3).

Purpose of the Research

Illustrations in young children's literature are an obvious given, a fact of life. This study helps to redress the anomaly of illustrations so often being passed over, or given short shrift, in much of the previous research literature. The purpose of my research has been threefold:

1. To develop an operative definition of the term illustration which grows out of earlier studies and is inspired by the research literature, to help clarify illustration-related discourse within the context of this study, children's literature, and the language arts student anthologies.
2. To examine prevalent illustration-related assumptions that have affected both how the functions and roles of illustrations are perceived, as well as examining the research literature that corresponds with, or has responded to, these assumptions.
3. To closely examine the illustrations in the three most commonly used Canadian elementary reading programs (Gage Cornerstones Canadian Language Arts, 1998–2001; Prentice Hall Ginn Canada Collections, 1996–2000; Thomson Canada Ltd. Nelson Language Arts, 1998–1999; hereafter referred to as Gage, Ginn, and Nelson) and compare them to their trade book counterparts to address questions such as: What happens to original illustrations when children's literature

is anthologized? If and when the illustrations are altered, how are they altered? Do the alterations affect meaning making or the substance of the stories for the readers? And if so, how, and why?

Significance of the Study

This research is warranted because it helps fill the illustration-related gap identified as an untapped area of research by Reutzel and Larsen (1995). They specified a dearth of research regarding illustration omissions and alterations in elementary language arts student anthologies. The research I undertook addressed this gap by finding, examining, and comparing the illustrations in three most commonly used Canadian elementary (grades 1–6) reading series anthologies to their counterparts in the original trade books. My work also provides a much-needed Canadian perspective, in that the existing studies are based primarily on American reading resources.

In addition to filling a research gap, and adding to a limited existing body of illustration-related knowledge, my study is significant because it addresses other illustration-related issues by:

- developing an operative definition of illustration to help clarify the existing ambiguity surrounding the use of the term within the context of children's literature and the language arts anthologies.
- examining the prevalence and acceptance of various unchallenged assumptions and presumptions regarding the significance, the functions, and the roles of illustrations in children's literature, as well as examining the responding and corresponding research literature.

- updating earlier Canadian-based illustration-related observations (Murphy, 1994; Sakari, 1996), revisiting, and addressing the questions raised by Reutzel and Larsen (1995), from a Canadian perspective.
- raising questions regarding the nature, extent, and implications of the changes that illustrations in children's literature undergo when they are anthologized in three Canadian publishers' elementary language arts anthologies.
- indicating further aspects of illustration-related research that still need to be addressed.

Conceptual Framework

The perception of the significance of illustrations has altered substantially over the years, as their role in the reading processes has been linked to the progression from viewing reading behavioristically as decoding, word recognition, and recall (Braun, 1969; Samuels, 1970; Vernon, 1953), to a more comprehension-based approach to reading and literacy-related processes (Graham, 1990; Levin, 1981, 1989; Mason & Au, 1990; Owocki, 2001; Waddill & McDaniel, 1992). In the earlier studies, when reading was perceived to be decoding, word recognition, and recall, illustrations were at times considered to be distracting, or to impede accuracy and speed (Gropper, 1963). Feldman (1981) reports studies that allege it to be a defect of illustrations when they provide information that would otherwise have to be acquired by reading the print text. However, as comprehension and meaning-making became accepted as part of the reading processes, research has found the use of illustrations to require multiple learning measures (Levin 1989), and to enhance, facilitate, or even multiply meaning (Lemke, 1998). Those adhering to Paivio's dual-coding theory (1986, 1991) maintain that long-term memory consists of two distinct memory systems: one for verbal information and one that stores images. Hence, within the bounds of a cognitive-psychological research paradigm, reading is perceived as building knowledge from both print text and pictures through an interactive process that takes place between readers and their reading material (Molitor et al., 1989), with illustrations providing a multiplicity of meaning-making, not possible through words or print text alone (Lemke, 1998).

It is from this more recent cognitive and comprehension-based view of reading and learning, and the perspectives of acceptance and validation of the roles illustrations can play in the reading processes, upon which my study draws and builds. I perceive the interaction between young readers, the illustrations, and the text to be such that it encourages them to fill in the gaps, or moments of indeterminacy, at a very elementary level, in ways similar to what Iser and Thomson refer to as filling in textual or telling gaps (cited in Stephens & Watson, 1994). The gaps, as described at length by Iser (1978) in his formulation of a theory of response ("analyzed in terms of a dialectic relationship between text, reader, and their interaction," p. x), and as analyzed and categorized (i.e., complementary and symmetrical) by Nikolajeva and Scott (2001) are primarily relevant and significant for more sophisticated or adult readers. Much current children's literature, however, falls into a category that Bouchard informally calls crossover books, cross-generational stories that appeal to a dual audience and engage the imaginations of readers of various ages, to fill in the gaps at their own levels, thereby eliciting many possible interpretations. The gaps that are clearly evident in original trade books such as Czernecki's *The Hummingbirds' Gift* (1994), Munsch's *Jonathan Cleaned Up—Then He Heard a Sound* (1981), Keith's *A Small Lot* (1968), and William Morris's *The Longest*

Journey in the World (1970) are within the reach of young readers, even though they provide a satisfying read at more advanced levels as well. In books such as these, the illustrations often do much of the story telling in that they are imbued with details not found in the print text, thus leaving numerous gaps to be filled in by their readers and viewers. Keith, for example, juxtaposes colour illustrations with black and white ones in his story, *A Small Lot*, to create gaps which grade two youngsters can readily fill in if given the opportunity. Unfortunately, in the Ginn version (*People! Places!* pp. 20–25) of Keith's story, Ginn chose to have Favreau re-illustrate Keith's work, using all colour cartoon-like illustrations, thereby eliminating the original multilayered readings. Gaps, from illustration to illustration, such as those occurring in the aforementioned works, invite interaction and engagement from readers of various ages, as they make meaning from the whole text (illustrative and textual) in ways that are reflective of reader-response theory (Iser 1978; Rosenblatt, 1978) and a constructivist approach (Marlowe & Page, 1998). Rosenblatt holds that a novel, poem, or play remains merely ink spots on paper until a reader transforms them into a set of meaningful symbols (Nodelman & Reimer, 2003), and that the work exists in the transaction between reader and text. This interpretation of experiencing text and meaning-making raises questions as to whether a work remains the same work when any alterations whatsoever are made to the illustrations or the print text.

My focus on alterations to illustrations raises questions as to how students interpret and respond to those illustrations or make meaning from what they see and read (Rosenblatt, 1978). Given the contrapuntal relationship between text and illustrations (Feldman, 1981; Michaels & Walsh, 1991; Shulevitz, 1996), the potential of illustrations to evoke strong reader responses (Gombrich, 1966), the possible effects of dual-coding (Paivio, 1986, 1991), and Lemke's multiplicity of meanings (1998), plus the various meanings emerging from interactions between the reader and the text, I have expanded Rosenblatt's two prime criteria of validity of readers' response to include an illustrative aspect. Rather than being limited to her original "The reader's interpretation (should) not be contradicted by any element of the text, and that nothing (should) be projected for which there is no verbal basis" (1978, p. 115), my adapted version of Rosenblatt suggests, "The reader's interpretation should not be contradicted by any verbal *or illustrative* elements of the text, and that nothing be projected for which there is not a verbal *or illustrative* basis." (I have added my words in italics).

My perception of the significance of illustrations in the context of children's literature is influenced considerably by the applicability of what Lemke (1998), in the realm of science, called the principles of multiplying meaning. I perceive this multiplicity to be equally true in the context of children's literature. He pointed out that when scientists think, talk, write, work, and teach, they "do not use just words," in that "they combine, interconnect, and integrate verbal text with mathematical expressions, quantitative graphs, information tables, abstract diagrams, maps, drawings, photographs, and a host of unique specialized visual genres seen nowhere else" (p. 88). Lemke maintained that this principle of "functional cross-multiplication in multimedia genres shows us how we can mean more, mean new kinds of meanings, never before meant and not otherwise meanable, when this process occurs both within and across different semiotic modalities" (p. 92). I suggest this principle to be equally applicable to authors, illustrators, and readers of children's literature, in that they combine, interconnect, and integrate verbal text with illustrations, in ways that invite and enhance readers' interactions with, and responses, to the text, thereby expanding the meaning-making possibilities. In Czernecki's book *The Hummingbirds' Gift* (1994), for example, the straw weavings created by Juliana Reyes de Silva and her grandson, Juan Hilario Silva (using a Mexican craft passed down from previous generations of the Tarascan people), present story details that are not provided anywhere in the print text (Appendix A). When the reader fills in the gaps using the weaving illustrations, it opens up "new kinds of meanings … not otherwise meanable" (Lemke, p. 92). It thus becomes possible for the reader to experience a deeper understanding of the story, as well as gain insights regarding the incredible gift alluded to in the title and the great service that the legendary hummingbirds bestowed on Isidro, his wife Consuelo, their three small children, and the people of Tzintzuntzan, "one year when the earth was parched by drought." In the Gage anthology version (Gage 4a, pp. 144–151), however, the straw weavers and their weavings are eliminated in much the same way that the Ginn anthology (Ginn 2 *People! Places!* pp. 20–26) removed the multi-layered aspects of Keith's (1968) work, thereby preventing the depth of understanding and meaning that occurs for readers of the original works.

While working my way through the illustrations and the accompanying text, the conceptual framework of my research, and my understanding of the interplay between illustrations and print text was continuously reshaped and influenced by what I experienced during the actual process of conducting my research. The reciprocal interplay between the anthology illustrations (i.e., the text) along with the trade book counterparts, the reader, and in this case, viewer as well (i.e., myself), and the ensuing interaction between the two (Iser, 1978, p. x), continued to surprise me each time I revisited the illustrations in the study sample. As I carefully examined the illustrations, this interaction between text(s) and reader was, and of course continues to be, influenced by my reading of the research literature encountered in the literature review that follows in Chapter 2.

Chapter 2

Review of the Relevant Literature

It is currently generally accepted that illustrations are an inherent component of children's literature, and more specifically, of the selections found in Canadian elementary language arts anthologies. The purpose of my literature review is to provide an overview of illustration-related literature that focuses on five relevant aspects: a) prevalent commonly-held illustration-related assumptions, and the responding and corresponding research literature; b) educators', scholars', and illustrators' illustration-related observations and perceptions; c) research literature concentrating on the definition, the functions, roles, and effects of illustrations within the children's literature context; d) research studies comparing illustrations found in the anthologies to their original (trade book) counterparts; and e) more specifically, those studies that examine the changes illustrations undergo when children's literature is anthologized. Chapter 2 concludes with a brief summary of the research literature.

Commonly-held Illustration-related Assumptions and the Corresponding Research Literature

Historically, much of the significance of, as well as the functions and roles attributed to, illustrations in the context of children's literature and language arts anthologies have been substantially influenced by the generally accepted assumptions pertaining to illustrations. Goldstein (1981) stated, "The universal prevalence of pictures in children's readers might imply that they do serve a useful function," and that "this assumption has been rather little studied and neither regularly supported or (*sic*) negated" (p. 7). Lukens (2003) speculated "since finding the earliest records of pictorial art in cave drawings, we have assumed drawings were made to accompany verbal story telling," and "that one complements the other" (p. 40). My literature review examines the literature related to several such commonly accepted illustration-related assumptions.

"A picture is worth a thousand words "is one of the most commonly accepted and oft-quoted assumptions. Bartlett (1980) attributed this saying to a Chinese proverb and cited it as an "Anonymous: Miscellaneous" entry in his book of quotations (p. 132), while Stevenson (*Home Book of Proverbs, Maxims and Familiar Sayings*, 1948/1961), tracing "proverbs, maxims, and familiar phrases in ordinary English and American use" back to their sources, sometimes "nearly six thousand years to the early Egyptian scribes" (p. v), attributed variations of the above axiom to Barnard (1921/1927). According to Stevenson, Barnard changed "one look is worth a thousand words" originally attributed to a "famous Japanese philosopher" (1921), to "one picture is worth a thousand words" (1927), calling "it a 'Chinese Proverb', so that people would take it seriously," and it was subsequently "credited to Confucius" (Stevenson, 1961, p. 2611). Despite Stevenson's misquoting of Barnard's original "One picture is worth ten thousand words" (which incidentally was used to advertise Royal Baking Powder), Stevenson is cited on-line (www.ask-a-librarian.org.uk/phrases.html) as a reference for this proverb, which has prevailed in its altered form (i.e., one picture is worth a thousand words).

The lack of consensus regarding the origins and even the wording of this common illustration-related assumption gives rise to further dissonance in scholars' responses to this proverb. While the proverb resonates as true for some (Bader, 1976; Barnard, 1927; Herman, 1985; Knowlton, 1966; Mandler & Johnson, 1976), others have questioned or challenged its merit, regarding the importance of pictures from varying perspectives, or offered a conditional "yes, if..." response to this statement (Bishop, 1977; Poage & Poage, 1977; Pressley & Miller, 1987; Rankin & Culhane, 1970; Schallert, 1980; Willows, 1978a; Winn, 1993). Gropper's argument (1963) as to why a picture is worth a thousand words acknowledged recent "converging trends" to increasingly emphasize student response during the learning process, and suggested that there were "systematic efforts to create stimulus of display conditions which would not only produce student response but also increase the probability that the specific responses students make are appropriate and correct." He went on to state, "The outcome of this approach is to bring specified responses under the control of specified stimuli, which, in a fairly abstract way states the aim of all instruction" (p. 75), and concluded, "the evaluation of visual presentations is thus response oriented," in that if "visual materials" were used rather than "verbal materials," it was because "they can do a better job than words; e.g. take less time to attain a specified criterion. Or they can do a job which words cannot do" (p. 93).

Bishop (1977), on the other hand, turned the proverb into a question to explore its credibility from the perspective of mathematics and the "arbitrariness of visual conventions" (p. 34). His mathematical inclinations led him to point out that unless the viewer is familiar with the assumed visual vocabulary and conventions, the picture may not be worth a thousand words to that viewer. But Mandler and Johnson (1976) claimed "people do seem to extract a large amount of information from even brief exposures to complex pictures" (p. 529). These authors found it "possible to characterize and experimentally investigate the kinds of information encoded and retained from complex scenes" (p. 540), and determined the types of information processed for storage during an "ordinary" look at pictures, to identify "some of the thousand words a picture is worth" (p. 529).

Pressley and Miller (1987) stated, "That a picture can be worth 1000 words suggests that those interested in illustration effects need to shift their focus a bit." They pointed out that although there has been substantial progress in understanding how pictures affect comprehension and memory of prose, "researchers have only scratched the surface of the many concerns relevant to pictorially mediated prose learning." They asked, "What are the relative contributions of the picture and the text?" and suggested the "time has come to shift emphases," from the memory component, to comprehension, "understanding and interpretation" (p. 109). Pressley and Miller suggested that the work of those developing "theories of illustration" (citing Goldsmith, 1984 and Twyman, 1985) should "stimulate many new lines of investigation that establish more clearly the connections between picture interpretation and picture memory" (pp. 109–110). Unfortunately, few investigations along these lines have materialized in the ensuing years, nor have researchers pursued Gropper's (1963) suggestion that it would be "easy enough to determine empirically how many words it actually takes to match a visual's capacity to acquire, retain, and transfer specific responses or classes of responses" (p. 95).

While in "agreement with those investigators who have found that pictures are not an aid to the reading comprehension of children," Rankin and Culhane (1970) also investigated whether "One picture equals 1,000 words." They found that graduate students who had learned to use pictures as contextual clues in textual material might find pictures to facilitate comprehension, while intermediate grade children do not. They concluded "only if children are taught to use picture clues, can 'one picture equal 1,000 words' " (p. 40).

Willows (1978a) pointed out that despite the ever-increasing salience of the "role of pictures in children's beginning readers," very little research had focused on this aspect of illustrations. In light of studies that indicated pictures could act as "distractors in reading," Willows conducted several experiments to show why "a picture is not always worth a thousand words" (p. 255). Her concluding statement suggested there was a "clear need for further research investigating the conditions under which pictures contribute to or detract from children's attempts to recognize words and comprehend text" (p. 261).

Arlin, Scott, and Webster (1978–79), observed:

> The early use of pictures as cues is recommended in most basal readers (cf., Chall, 1967, p. 215). Part of the reason for the use of pictures is that they are assumed to provide cues to the meaning of words yet unknown or partially known by beginning readers. It appears that using pictures to help beginning readers learn new words is a tenet of conventional wisdom that hardly needs research examination. However, the empirical evidence supporting the benefit of pictures in learning new words is contradictory; and some of it seems to argue for an inhibiting effect of pictures. (p. 647)

Schallert (1980) reviewed approximately 500 illustration-related studies, "to delineate when it is that a picture is worth a thousand words" (p. 503). She examined both "evidence for and against pictures" to determine "why it is and when it is, that pictures have an effect on comprehension" (p. 504), and observed "reviewers and researchers alike have come up with seemingly contradictory conclusions. Some found that pictures facilitate the comprehension and retention of text, whereas others have found that pictures either make no difference or actually interfere with reading" (p. 503). Shallert reported "where pictures have been shown to be helpful, they have seemed to be related to the texts in specific ways," and she found it reasonable to hypothesize that "pictures are likely to help readers learn from written material if they (the pictures) represent spatial information or information that is important to the total message" (p. 519).

Poage and Poage (1977), however, countered, "experiences indicate that while the statement may be true, very few people see and understand all 'thousand words' when they look at a particular picture." They continued from a rather constructivist perspective, "In fact, most people see not only just a portion of the thousand words, but different sets of words," that "pictures must be interpreted," and that "people interpret pictures differently" (p. 408).

Thus a lack of agreement becomes apparent in the research literature's response to this one very commonly accepted assumption and the significance of illustrations. Nonetheless, educators still use what has become almost a cliché, citing a picture being worth a thousand words as justification for repeatedly asking students to look at or examine the anthology illustrations. Although there is minimal research addressing the question of whether, or how, the illustrations in Canadian elementary language arts reading materials and the subsequent illustration-related activities help students meet the stated learning outcomes of the (K–6) Language Arts Program of Studies, both Gage 3b (1999, p. 36) and Gage 5b (1999, p. 64) anthologies and their accompanying Teachers' Guides (1999, pp. 163, 198), repeat the proverb and direct students and teachers alike to examine the anthology illustrations.

Poage and Poage (1977) urged, "Teachers must stop taking for granted that all pictures lead to effective learning" (p. 413). However, this "taking for granted," and the common acceptance by, educators, administrators, and publishers alike, of the prevalent postulate that illustrations are thought to promote learning has continued, even though it was repeatedly questioned or challenged (Duchastel & Waller, 1979; Samuels, 1967, 1970, 1977; Willows, 1978a). Houghton and Willows (1987) alluded to this second assumption in their reference to illustrations that are used in educational materials from the early elementary settings to advanced college levels "in order to promote learning" (p. v). Indeed, this assumption is so pervasive that few, if any, elementary educational reading materials are produced without illustrations.

The Alberta Learning English Language Arts (K–9) Program of Studies (1999) seems to endorse the assumption that illustrations promote learning in its repeated connections between "oral language, print, and pictures." General Outcome 2 (K–2) states students will "expect print and pictures to have meaning and to be related to each other," and "use knowledge of print, pictures, book covers and title pages to construct and confirm meaning" (2.1 Strategies and Cues, 1999, p. 22). The reference to book covers and title pages is, however, somewhat perplexing, as neither is included in the language arts anthologies. As students' reading skills mature (grades 3–6), the Program of Studies urges students to use illustrations to "predict," "anticipate," "confirm," and "extend" what is found in the print text, and to "discuss the author's, illustrator's … intention or purpose" (2.2 Respond to Texts, p. 32). Likewise, the WCP (1998) affirms that viewing is an integral part of how students understand the ways that images and language may be used to convey ideas, values, and beliefs. The WCP states "visual media are becoming increasingly important" (p. 3), and frequently refers to images, visual text, and visual media which comprise a viewing list that includes pictures, diagrams, photographs, drawings, and paintings, as well as films, drama, sculpture, and more.

Findings from the Morrow and Parse (1990) study also seem to support the underlying assumption that illustrations are thought to promote learning. These researchers reported the elements appearing most frequently in six sets of 1989 basals (K–Grade 1) were "relating print to pictures and discussion of story titles," with the elements "differentiating between print and pictures" and "discussion of illustrators" also appearing fairly frequently (p. 385, Table 3 on p. 386).

Gyselinck and Tardieu (1999), when alluding to the same assumption regarding illustrations promoting learning, stated instructional texts "often include a variety of illustrations, which are thought to promote learning" (p. 195). They identified the "important question at this point in the history of research on illustrations" as being "what precisely is the processes (*sic*) involved when illustrations and graphics are utilized to facilitate memory and comprehension?" (p. 195). Focusing on research that would contribute to the understanding of this construct, these authors stated, "we know that graphics in text can be effective for learning, but we need to know more about the processes involved in text and graphics comprehension that contributes (sic) to the formation of an elaborated representation" (p. 195). They maintained that the choice of illustrations in instructional texts is "often made on the basis of intuition," and questioned "what kinds of illustrations benefit memory and comprehension," "when, for whom, and why?" (p. 198). It seems a foregone conclusion that illustrations help students realize various learning outcomes as set out in both the elementary language arts curriculum and the WCP, but substantiating research has yet to be conducted.

Duchastel and Waller (1979) referred to the common view that illustrations provide enrichment for print text, and pointed out that the widespread use of illustrations in instructional texts reflected the general recognition that "Illustrations add a dimension to communication, which, if not always essential, is at least desirable." The generally accepted view that most texts can be enhanced or enriched by the addition of illustrations encourages the perception that illustrations have optional or secondary status and "do not require the same degree of attention and proper analysis that the text itself requires" (p. 20). One aspect of this added enhancement or desirability assumption of illustrations, raised by Duchastel and Waller, was also addressed by Fleming (1967) when he admitted "It is almost indisputable that the lavish use of illustrations makes modern textbooks more attractive, and some research with younger children supports this view," but raised questions regarding substantiating research by asking, "What essential role is served by the illustrations in many of the current printed materials?" and "What evidence is there that they add proportionately to learning?" (p. 246).

Findings from a study by Evans et al. (1987), in which they surveyed nine major educational publishing houses (including the three used in my study), and interviewed nine personnel, introduced a commercial component to questions such as those raised by Fleming (1967) and reiterated later by Gyselinck and Tardieu (1999). Evans et al. reported that half of the publishing houses "noted spontaneously, that they try to match (or better) the competition in terms of visual appeal and percentage of illustrations in their textbooks" and that "on the whole… considerably more attention and effort is given to illustrations and the design of books now than in the past." They cite one of the interviewees as stating that their books had to appeal to contemporary "more visually oriented" children (Evans et al., p. 89). This is related to the assumption held by some that the extensive use of illustration is not simply based on the acceptance that illustrations are thought to promote learning, but rather, that the extensive use of illustrations is a response to a more visually-oriented clientele, and springs from publishers' competitive goals to increase the saleability of their books.

Whitaker (1975), referring to illustrations as pictures, voiced yet another assumption by altering the platitude "actions speak louder than words" to "pictures speak louder than words" (p. 10). She maintained we are influenced as much by pictures as by print text, and reiterated Alice's question (Carroll, 1984) as to what use a book is, without pictures or conversations. Whitaker stressed the importance of the aesthetic quality of illustrations in that pictures "create atmosphere, delineate character, and expand meaning." But, based on her historical examination of the "didactic use of illustrations in books for children," she claimed illustrations also "instruct the reader" by imparting facts, behaviour, social attitudes, and moral and religious concepts" (p. 10). This echoes the WCP stance stated earlier, that image and language convey ideas, values, and beliefs. Whitaker concluded, "for a generation growing up in a world of visual communication, pictures often do speak louder than words" (p. 19).

Historically, whether assumptions be those that initially touted that illustrations facilitate the print decoding process for emergent readers (Denburg, 1976–1977), more recent ones that maintain illustrations either support the text or tell their own story (Bainbridge & Malicky, 2000, p. 8), or variations of any of those described above, prevalent assumptions about illustrations have affected how illustrations are perceived and used in classroom reading materials, and have helped to shape the roles attributed to illustrations in reading processes and literacy-related activities. To date, however, little research has focused on verifying or dispelling the perceptions fostered by these assumptions, and the majority of studies examining illustration-related assumptions, such as those by Gropper (1963) and Evans et al. (1987), have been conducted using instructional text, to the neglect of illustrations in prose or children's literature.

Illustration-related Perspectives of Educators, Scholars, and Illustrators

Ever since Comenius produced the first illustrated children's book (*Orbis Pictus,* 1659), many educators, scholars, illustrators, and parents have generally assumed that illustrations, or pictures, as they are often interchangeably called in children's literature, enhance children's literature. This persuasion surfaces in various general writings which range from Arbuthnot's observations (1964) of how pictures affect a book's saleability and eye appeal because "for children, books begin with pictures" (p. 52), to Sawyer (2000), who stated "the illustrations and photographs used in children's literature are as important for young children as the narrative" (p. 68), and Barton (1992) who maintained "a well illustrated story should not just show us what we can see for ourselves but stretch our thinking about it" (p.21). Sawyer took this even further by claiming "children should be provided high quality art work as they begin their lives, because exposure to fine art builds an appreciation and love for art" (p. 68). He suggested that integration with text, attention to detail, texture and colour, and anti-bias factors should serve as some of the criteria for making judgments regarding quality illustrations (pp. 71–78), which raises questions for future analyses of the artistic qualities of the illustrations in children's literature.

Moebius (1986) addressed the anthologization of picture books and stated outright that picture book texts "do not fare well when they are extracted and anthologized in various bibles of children's literature" (p. 141). He alleged that losing "the cover and the title page" of a story picture book "is like arriving at the opera after the overture" (p. 152). Moebius described at least seven picture book *codes* that suffer in the process of anthologization (including codes of position, size, diminishing returns, perspective, frame, the right and round, line, capillarity, and colour, pp. 148–151), as well as giving numerous specific examples as he walked us through Rey's (1967) *Curious George* and Waber's (1972) *Ira Sleeps Over*. He maintained that in picture books, "we read images and text together, as the mutually complementary story of a consciousness…" (p. 141). Moebius pointed out that an anthology may, for example, alter the position of a character or subject from a position which marks social status, power, or positive self-image by moving it from full centre in an illustration or on a page, to a weakened, diminished, or fringe position on the right or left side (p. 148), thereby changing the meaning we get from that text.

While Moebius focused on codes, Feldman (1981) and Nodelman (1996) stressed the operative conventions of pictures. Nodelman pointed out "just as our understanding of language depends on our knowledge of the grammar that gives it shape, our understanding of pictures depends on our knowledge of the conventions they operate by" (p. 242). Although Nodelman said there are "many things pictures simply cannot communicate" and that "in some instances, pictures may actually hinder communication"

(p. 243), he stated that pictures also "show things that no words could ever convey" and that "pictures almost always demand an emotional response" (p. 244), and cited Gombrich (1966) who talked about the visual image being supreme in its capacity for arousal.

It seemed reasonable, in my examination of the literature, to note what various illustrators and authors had to say about the importance and roles of illustrations in children's books (Ardizzone, 1980; Duvoisin, 1980; Lent, 1977; Sendak, as cited by Lorraine, 1977; personal communiqués from Abeel, Bouchard, Brownridge, Czernecki, Mahy, Minty, and Vickers, in 2003 and 2004). It also seemed prudent to include work that examines the illustrations in children's books, especially picture books (Arnheim, 1986; Lorraine, 1977; Moebius, 1986; Newton, 1992; Nodelman, 1996; Norton, 1987; Saltman, 1985; Shulevitz, 1996). Lent (1977), a children's book author, illustrator, and Caldecott medal winner, for example, explained how basic structural aspects of the book, such as its shape, the number of pages, and typography are vital facets of the story, and he described colour, shape, and line as tools the artist uses to enable the reader to experience the full significance of the story or book (p. 164). Bader (1976) suggested an illustrative significance beyond the physical attributes and artist's tools in saying "A child lingers over pictures and returns to them not simply because through them he can reconstruct the story, but because he takes pleasure in the 'what' and the 'how' in the same way as we reread books whose plots we know, for other pleasures" (p. 3).

Maurice Sendak, another prominent author illustrator, when asked by Lorraine (1977) how he thought an illustration functioned in a book, expressed it this way:

> It's either a mere decoration, or it's an expansion of the text. It's your

> version of the text as an illustrator, it's your interpretation. It's why you are an active partner in the book and not a mere echo of the author. To be an illustrator is to be a participant, someone who has something equally important to say as the writer of the book - occasionally something more important, but certainly never the writer's echo. (Lorraine, 1977, p. 152)

Bouchard pointed out that at times he writes to the illustrations, while at other times illustrators work to his print text, but either way, he maintains the illustrations are just as vital as the words to a piece of work (personal communication, August, 2003). Czernecki, both as illustrator and author, agrees, adding that often his illustrations leave more lasting impressions than his words (personal communication, 2003). Mahy, in a lengthy personal letter explaining the various editions of her book, *A Lion in the Meadow,* stated that the second edition was "the illustrator's choice," and that she was "happy to go along with it, since I like to think that the illustrators of my stories have a lot of space to express their creative impulses." Mahy went on to concede she has "changed texts and even allowed the climax of stories to be told by pictures at the request of illustrators like Steven Kellogg" (June 30, 2003).

In summary, educators and scholars, as well as authors and illustrators, indicate that illustrations play major roles in shaping children's literature. However, in depth research to dispel or confirm general assumptions and perceptions regarding the use and significance of illustration in narrative prose, and more especially in children's literature, has been minimal.

Functions, Roles, and Effects of Illustrations

When examining the functions and roles of illustrations in children's literature much is to be gleaned from the early illustration-related research, even though current thinking has moved away from a Baconion experimental stance, and the behaviourist perspectives of Braun (1969) and Samuels (1967), to more cognitive-oriented views of reading and learning.

Samuels' overview (1970) of the almost 400 studies reported in *Reading Research Quarterly,* focused on those investigating the effects of pictures on a) learning to read, b) comprehension, and c) attitudes, while giving "preference" to that "fraction of the studies" in which pictures were used as "adjuncts." In other words, the studies cited in Samuels' review concentrated on texts that "can be comprehended, or the objects of the lesson fulfilled, when the pictures are removed" (p. 397).

In many of these early studies, including Samuels' (1967) experiments based on an operant conditioning model, reading was often equated with word decoding or word recognition and sight vocabulary, and was tested by using a list and the look-say method. Reading was described in terms of illustrations being the stimulus, with reading being the response, and pictures giving "miscues" or "diverting attention from printed words" (p. 337). Equating this approach with "learning to read" led Samuels to explain "why pictures interfere with learning to read" (p. 400), and to state "there is a general agreement that pictures interfere with the acquisition of sight vocabulary" (p. 402). The key words in Samuels' findings seem to be the words recognition and adjunct.

The agreement referred to by Samuels was, however, not general. For example, Debes and Williams (1974), just a few years later, maintained a strong position on the "power of visuals," and claimed "almost magical" results "for children of average ability, as well as the gifted, the slow, even the seriously handicapped" (p. 31). Based on their inner city grade one students who made seven films, Debes and Williams stated, "30% of our children learn more efficiently visually than verbally," and reported an average 18-month gain in growth rate of reading skills. The grade four follow-up study on these students, sponsored by Eastman Kodak Research, showed reading gains and "relative reading homogeneity" had been maintained (p. 34).

Like Samuels, Willows (1975) found pictures to be distracting when children were decoding words, and she explored aspects of individual differences in distraction (1978b). Williams found that the degree to which the presence of pictures influenced decoding performances depended on the "child's level of reading skills" (p. 846), and that pictures caused greater interference for less-skilled readers. Her study also demonstrated that when second and third grade children used a set of familiar words, their reading speed decreased, and they made more errors if pictures were in their peripheral vision (p. 837).

On the other hand, others reported positive effects of "visual presentations" or "pictures." Gropper (1963), for example, proposed that the "serial production of responses to a single, dense, visual presentation can be more efficient (in the sense of the time required to facilitate the acquisition of *X* number of responses) than a counterpart verbal presentation," if student attention is directed to the relevant feature of the visual event (p. 80). King and Muehl's work (1965) showed some positive effects when auditory and visual aspects were similar, as in bell and ball for example, and they found pictures could be helpful in decoding words in those situations.

In a somewhat different vein, the work of Levin and Lesgold (1978) and Levin (1981) focused on the value of pictures for "prose-learning." The former, drawing on Schallert's early work, summed up that there "is clear evidence that picture positive effects are quite pervasive in the reading domain as well" (p. 241). However, a close reading of Schallert's literature review (1980) revealed her stance as somewhat less definitive in "summarizing" the evidence regarding the issue of what effect illustrations have on "children's prose learning," and her review reflected a whole range of varying perspectives. Schallert stated that it was still "unresolved," even though "at a practical level, it does seem that the sum total of existing research comes down squarely on the side of recommending illustrations" (p. 518).

Shortly thereafter, Feldman (1981) hypothesized that illustrations, due to artistic conventions that are the "syntax of images" (p. 652), functioned like "parts of speech" (p. 655), and that "youngsters understand visual images better than they understand printed primers," and can "deal with visual materials that are quite complex." He claimed that "a six-year-old is a more sophisticated reader of images than of words," and "the syntax of images is learned before that syntax of spoken and printed words" (p. 652). In combating a prevalent assumption that pictures were, at best, a help in acquiring reading subskills and acted as crutches for weak or non-readers, Feldman offered a fairly apt musical analogy which suggested that pictures have a contrapuntal rather than a subordinate relation to print text (p. 651). This analogy was later accepted and reiterated by Michaels and Walsh (1991) and again by Shulevitz (1996). Feldman pointed out that effective illustrations and print text work interactively in conjunction and counterpoint with each other, with the written text existing as a kind of "musical accompaniment that anticipates, coincides with, and follows the image" (p. 658). Furthermore, he suggested "psycholinguists and cognitive psychologists will eventually be able to show that the syntax of verbal language is *built on* the syntax of images" (p. 652). Nodelman (1996) also acknowledged an interplay or tension between words and pictures, by saying "the words drive us forward to find out their complete meaning, while the pictures pull us back to explore the specific scenes they depict in more detail" (p. 247).

Paivio (1986), focusing on instructional text, noted that organizers such as charts, hierarchies, maps, and models, served to form "mental pictures" which resulted in "dual coding" in the long-term memory, once as "verbal information" and again as images. Paivio's work led researchers (Clark & Paivio, 1991; Willoughby, Porter, Belsito, & Yearsley, 1999) to stress the importance of supplementing verbal information with "visual representations" to capitalize on the "dual-coding capacity of long-term memory" (Eggen & Kauchak, 2004, p. 253).

Hartley (1985), a contemporary of Paivio, devoted considerable effort and text, print and illustrative, to explaining the role of illustrations when designing instructional text (pp. 80–89), both citing and drawing on studies done by Levie and Lentz (1982), Dwyer (1972, 1976, 1987), and others. Hartley conceded that at the time there had been "little satisfactory research" done on the positioning of illustrations in relation to print text at that time, but he pointed out that the positioning of illustrations "is important because of their attentional role," in that if the illustrations are "divorced from the text" readers are less likely to look at them, or will look at them for less time. Hartley indicated another way to focus on illustrations was by using captions, which he said, Gombrich deemed to be one of the most critical variables of understanding pictures. Hartley's observations regarding illustration positioning give rise to questions regarding the wanton repositioning of illustrations, and the omission, or altering, of captions for illustrations in children's literature as incorporated into the language arts anthologies (e.g., paintings by Bannatyne-Cugnet in *A Prairie Year,* Moore, 1994; Brownridge in *The Moccasin Goalie,* 1995; Gal in *Tiktala,* Shaw-Mackinnon, 1996; Vickers in *The Elders are Watching,* Bouchard, 1997).

Considine (1987) and Goldstone (1989) likewise stressed the significance of illustrations, to the point of advocating that "visual images" be given a greater role in knowledge acquisition, instead of being relegated to the "curriculum's peripheral edges" (p. 592). Goldstone, drawing on Kiefer's work (1988) with grade three and four children, strongly urged the teaching of visual interpretation as a "basic skill along with reading, written composition, and arithmetic" (p. 595). Berger (1982), much like Feldman (1981), stated, "Seeing comes before words. The child looks and recognizes before it can speak" (p. 7), and, one could add, long before (s)he reads or writes. So it would seem to make sense to maximize the use of visual acuity during the reading processes.

As the comprehension or meaning-making component inherent in reading increasingly became the focus, rather than reading being regarded as a learned, mechanical response to stimuli, some studies examining the functions of illustrations demonstrated that illustrations can facilitate comprehension and recall (Guttmann, Levin, & Pressley, 1977; Lesgold, Levin, Shimron, & Guttmann, 1975; Small et al., 1993). Galda (1993) insisted that school-age children "must be able to *read* pictures and text to understand the story in its fullest sense," and that "illustrations are not an extension of the text that simply reinforce the meanings of the words, but are necessary for comprehension" (p. 506). It is in this broadened context that the research literature continued to explore the uses and functions of illustration (Gambrell, Morrow, Neuman, & Pressley, 1999; Graham, 1990; Newton, 1992; Owocki, 2001).

My review of the literature included work dealing with the functions, roles, and effects of illustrations over a wide spectrum of research, both quantitative and qualitative, ranging from studies that found pictures to be distracting stimuli during the reading process, to those that claimed illustrations enhance reading processes. Some explored illustrations as contexts for literacy and aesthetic understanding (Kiefer, 1983, 1985, 1988), while others reported illustrations facilitated word recognition and decoding (Arlin et al., 1978; Denburg, 1976–1977; King & Muehl, 1965), recall (Knowlton, 1966; Peng & Levin, 1979; Purkell & Bornstein, 1980; Read & Barnsley, 1977; Small et al., 1993), dual-coding in long-term memory (Paivio, 1986), prose learning (Levin, 1981), comprehension (Goodman, Moras, & Birdseye, 1994; Graham, 1990; Mason & Au, 1990; Owocki, 2001; Rice, Doan, & Brown, 1981; Waddill & McDaniel, 1992), and imagery (Guttman et al., 1977), where as other studies found that illustrations made "no significant difference" or provided "no uncontestable evidence" that illustrations supported learning or comprehension of main ideas, or supported the "notion" of pictures as "distractors" in learning reading responses (Koenke, 1987; Miller, 1937, 1938; Montare, Elman, & Cohen, 1977). Several studies suggested that the functions of illustrations depended on, and varied with, certain conditions (Koenke & Otto, 1969; Levin, 1981), but a considerable number of studies, especially the earlier ones, concluded that illustrations actually hinder or distract from the various reading processes (Braun, 1969; Harzem, Lee, & Miles, 1976; Peeck, 1974; Samuels, 1967, 1970, 1977; Vernon, 1953; Willows, 1978b).

Duchastel and Waller (1979) addressed the functions of illustrations by providing a framework for a functional analysis for illustrations, and asked if the question "whether illustrations can be shown to enhance learning" is "ill-formulated" because "some illustrations are just as essential to communication as is the verbal text iself (*sic*); indeed, they often constitute the basic content of the communication." They suggested a research question "of greater interest may in the future be concerned with the appropriate use of illustrations in text" (p. 25). This question, of course, subsequently led to further questions due to the different types of text (i.e., instructional text versus prose and children's literature).

Studies that focus on the use of illustrations in educational or instructional illustration-related studies, such as the approximately 500 pieces of research catalogued by Goldsmith (1984), far outnumber those of Kiefer (1983, 1988), Koenke (1968), Lesgold, DeGood, and Levin, (1977), Peng and Levin (1979), and the like, that deal with illustrations in a children's literature context. Instructional illustrations generally include a vast range of pictorial elements in the forms of maps, charts, graphs, and such (Hunter et al., 1987; Winn, 1993) that are not usually a part of narrative prose writing.

Discrepancies in the findings of illustration-related research have often been attributed to poor experimental controls or imprecise replication of controls, but other factors such as the aforementioned different types of text, and the age, aptitudes, and experiences of the subjects are also cited as variables or "conditions" influencing experiment results (Gyselinck & Tardieu, 1999; Koenke, 1987; Levie & Lentz, 1982;

Levin, 1981). It should also be noted that these discrepancies occur as research findings reflect the move from behaviourist experiments that, in the past, equated reading with decoding, to more cognitive and social constructivist approaches which include aspects of comprehension and interaction in the reading processes. Earlier researchers "carefully limited variables, tested children under laboratory conditions, and generalized findings regarding norms rather than individual variations," whereas "current theories in psychology and language development see the child as an active participant and constructor of his own learning in the context of his own world" (Kiefer, 1983, pp. 14–15). Furthermore, an understanding of how illustrations are used (i.e., their functions and roles), and a cognizance of how the illustrations are changed during the transition from trade book to anthology, and what terms are used in discussing the changes, cannot help but influence perceptions of whether or not the changes matter, and at times give rise to further discrepancies. Kiefer's observation (1988) that some of the research discrepancies "may (also) come in part because researchers have neglected the literary and aesthetic nature of the picture book, and the discourse that might evolve in this broadened context" (p. 261), seems to indicate that further study in natural settings, keeping aesthetic aspects in mind, is needed.

Because of the background provided by reviewing this broad spectrum of illustration-related literature, and a growing awareness of the interconnectedness within that body of literature, research that might have seemed peripheral became relevant to the following studies that compare trade books to anthologies, and more directly compare the original illustrations to those found in the anthologies. The earlier illustration-related research (including Shriberg & Shriberg, 1974) provides the background and a context for studies that followed (Chesnov, 1996; Goodman et al., 1994; Greenlaw, 1990; Hoffman, McCarthey, Abbot, Christian, Corman, Curry et al., 1994; Reutzel & Larsen, 1995; Sakari, 1996; Shannon & Goodman, 1994; Smith, 1991; Tunnell & Jacobs, 1989; Wepner & Feeley, 1993). The earlier research findings, regarding the effects, functions, and roles of illustrations, inform and affect the observations of subsequent researchers investigating illustration alterations that occur during the anthologization of children's literature.

Original Work Compared to Anthology Selections

Even though an extensive search for studies with a focus on illustration alterations yielded titles that seemed to hold promise of comprehensive comparisons of trade literature to that found in the basals or anthologies, very little research was found that has actually focused specifically on the changes made to the illustrations in children's literature when it is anthologized. Some study titles gave rise to expectations that illustrations would be included in these "comprehensive" works. However, upon close reading, the research was found to focus on a variety of print text alterations, or other specific issues, yielding comparisons regarding illustration alterations that were less than comprehensive, and offering no substantial observations. Although the study titles of Anderson (1995), Barr and Sadow (1989), Chall (1967), Chesnov (1996), Crismore and Hunter (1986), Durkin (1981), Gieniec and Westerholt (1994), Goodman (1988), Hare and Milligan (1984), Liebling (1989), McCarthey, Hoffman, Christian, Corman, Elliott, Matherne et al. (1994), Meyer, Greer, Crummey, and Boyer (1992), Murphy (1994), Noll and Goodman (1995), Schmidt, Caul, Byers, and Buchmann (1983), Tunnell and Jacobs (1989), and Wepner and Feeley (1993) offered a promise of comprehensive comparisons, none of these studies reported findings or substantial observations regarding illustrations. This passing-over of illustration-related alterations as if they did not exist, may be due to the researchers' other interests or priorities, or other equally valid reasons, and the above studies are cited here simply to indicate the extensiveness of the search for possible illustration-related research.

Chesnov's study (1996), for example, set out to determine the relevance of illustration to "contextual meaning" in six first-grade basal readers. She found "illustration miscues [to be an] ubiquitous part of first-grade basals" (p. 18) and conducted an analysis to "determine the types of miscues they gave the reader" (p. 14). But no comparisons were made between the original illustrations and those found in the grade one basals, and there was no suggestion of any possible connections between the illustrations' origins and the miscues. Reasons for the discrepancies in the basals were not pursued, and Chesnov concluded "additional studies need to be completed in order to better determine the effect of illustration miscues have (*sic*) on first-grade readers" (p. 21).

Though Crismore and Hunter's title (1986) promised the investigation of "visual displays in basal reading textbooks," they identified, described, and analyzed basal visual displays solely in social studies and science (p. 120). They made no comparisons between the original visuals and those in the instructional texts, and no mention of illustrations in any language arts instructional or reading materials.

Similarly, the only reference to illustrations in Gieniec and Westerholt's *A New Look: Basals of the Nineties* (1994), is the appearance of picture clues as a skill in a grade four decoding and phonics table (p. 25). Illustrations were apparently not considered to be of importance in the "basals of the nineties," as no mention is made of illustrations, their value, or contribution, in the children's literature included in those reading materials.

Likewise, illustrations were not mentioned in Goodman's article, "Look What They've Done to Judy Blume!: The 'Basalization' of Children's Literature" (1988). Goodman's study focused on print text only, but given the title of the piece, expectations were that Blume's work in its entirety, including the illustrations, would be examined. Liebling (1989) also examined print text only, solely in that same work (Blume's *Freckle Juice*, 1971), without mentioning the illustrative contributions to the main character's development. During this same time period Barr and Sadow (1989) examined how seven fourth-grade teachers used the basal reading programs, but made no mention of illustrations.

In like manner, years later, when Hayden (1996) reported Alberta teachers' perspectives on the "language arts basal series," no reference is made to illustrations either. The only mention of illustrations in the McCarthey et al. (1994) study that analyzed engagement qualities of the 1993 basals versus those of 1986 and 1987 was a casual observation that in "many of the new basals the illustrations were the focal point with text being less significant," whereas "pictures in the old basals tended to support rather than extend the text" (p. 237). No comparisons were made, however, between the original illustrations and those in the basals. Tunnell and Jacobs (1989) also passed over illustrations without mention, when examining the research findings on the use of "real" books in literature-based approaches to literacy.

Even though Meyer, Greer, Crummy, and Boyer (1992) asked, "How easy is it for children to understand the stories?" (p. 7), they too focused solely on print text, without addressing how illustrations might facilitate understanding. Meyer et al. concluded there had been very little change in the first grade basals' deficiencies in the past 25 years, but they stopped short of making any observations regarding illustrations during that quarter century.

Wepner and Feeley's comprehensive work (1993), also an example of a title that gave rise to expectations regarding illustration's role in text comprehension, did not mention illustrations either. The authors explored the development of "metacomprehension strategies" (i.e., generating questions, summarizing, paraphrasing, retelling, predicting and verifying, and thinking aloud, pp. 70–71), but did not address illustrative factors that could obviously affect the use of these various strategies.

Noll and Goodman (1995) alluded to positive and more recent changes, but maintained that children's literature was treated the same as the stories had been treated previously in the "contrived and purged stories in earlier basals." These authors cited Babbit's concern (1990) that the new basals may be "the same recipe for stew… except that chicken has been substituted for Spam" (p. 243), with the same "heavy, bland gravy of the three-part lesson plan" (p. 253). The only mention of illustrations in this work is the student's fascination with Schoenherr's illustrations in Yolen's *Owl Moon* (1987, p. 251).

Since comparisons can only be made if a work has been previously published, and only previously published selections were included in my illustration sample, it is of relevance that the few existing studies (Anderson, 1995; Hoffman et al., 1994; Murphy, 1991; Phillips, Leithead, & Smith, in press; Smith, 1991; Wepner & Feeley, 1993) have reported varying amounts of original, or previously published, work in elementary student anthologies. The percent of previously published grade one selections, for example, has been reported to be as low as 8% (Phillips et al.), as high as 87% (Anderson), or "practically all" (Hoffman et al.), with more moderate findings of 39% reported by Murphy, as well as by Wepner and Feeley. Some of these discrepancies may be due to examining reading materials from different publishers, or to the differences between Canadian editions and those used in the United States. The criteria used to determine inclusion and exclusion of various anthologized selections in these studies may also have varied from study to study. But for the purposes of my study, for example, using the three-point criteria set out in Chapter 3, I found that overall in grades one through six, 38.5% of the anthology selections had original trade book counterparts from which I could draw my illustration sample.

If, as maintained by Ardizzone (1980, p. 290), and later reiterated in personal communication with Bouchard, Czernecki, and Mahy (2003), illustrations in picture books are "as important as, or more important than, text," the passing-over of illustrations and the consistent lack of any illustration-related observations in the research reviewed above, raises questions as to whether this is simply due to oversight, reflects other research priorities and interests, or is because illustrations have an optional or secondary status in children's literature (Duchastel & Waller, 1979). No attention has been paid to whether the illustrations in the original trade books remain intact, and the short shrift given illustrations raises questions about their perceived significance. Is the absence of illustrations in previous research an indirect indication that illustrations have not been considered to be critical to reading processes or literacy experiences? Have illustrations not been perceived to be significant when conducting the basal-related studies of the past? Are illustrations not an important aspect of real books (Tunnell & Jacobs, 1989)? Do illustrations not play a role, or are they not a relevant factor, in text comprehension? At any rate, the extensiveness and thoroughness of this literature search in even examining studies with titles that held promise, confirm the observations of Reutzel and Larsen (1995) that the dearth of research regarding illustration omissions and alterations indicates an untapped area of research, and that their observation is still valid nine years later.

Comparing Illustrations in the Language Arts Anthologies to their Original Counterparts

In the course of this extensive literature search, only six research studies were found to compare the illustrations in original children's literature with those in the language arts anthologies (formerly called basals). The ensuing focus on those six studies became a two-fold task: first to examine the studies in chronological order and isolate any illustration-related information contained in them, and second, to carefully note any specific observations, findings, or results regarding the nature, extent, and significance of the illustration alterations, when children's literature is anthologized.

The first of these six studies was carried out in the early 1970s, and provided a model for studies that were to follow. Shriberg and Shriberg (1974), using a variety of illustration-related terms, compared 21 grade six selections in three basals with their original counterparts, and found that "62 percent of the selections differed on some content dimension from the trade version in at least one 'significant' way" (p. 691). They noted "differences among graphics," finding that basals used more graphics and more colour than the originals. In other words, the major differences were primarily in the number and colour of "visual displays" found in the originals compared to those in the basals. They noted that only one out of 21 selections retained "some of the original graphics (and these were cropped photographs)" (p. 691).

The second study to discuss alterations to illustrations in basals, to some extent, was Smith's "descriptive analysis of the content in three basal readers" (1991). Smith indicated in her literature review that she found very few studies that examined the "amount and types of adaptations in text or visual displays" in basal readers (p. 19, pp. 32–34). After citing the Comas' dissertation (1987), which concentrated on adaptations in award-winning children's literature, Smith pointed out that the illustrations (also often award-winners), were not examined in "any organized manner" (p. 33). Smith focused on grades one, three, and five of three reading series (Heath; Houghton & Mifflin; Silver, Burdett & Ginn). She recorded that "approximately 1% of the selections taken from other literature sources were reprinted just as they appeared in their original form," and noted "All of the unadapted selections were poetry" (p. 92). Smith, like Shriberg and Shriberg (1974), found "a surprising number of the changes to selections was the result of adding new visual displays to material that had none in the original," and indicated that this "increased at higher grade levels" (p. 93). Although Smith devoted three pages (pp. 59–62), plus several charts to the findings on visual changes, and recorded the "level amounts of visual display adaptations" in her appendices (pp. 108, 114, 115), she made few concrete summative statements regarding her data. She posed and addressed seven questions, with only one being illustration-related. Smith made six recommendations for "further study," one of which was to also examine grades two, four, and six materials (p.

100), since she had only looked at grades one, three, and five. This I have done in my current study, by examining the anthologies for grades one through six. Smith also raised questions for further study regarding what criteria publishers use when selecting reading material, and what changes they implement in their reading programs in response to research findings such as hers (p. 101).

The third study to deal directly with illustration alterations during anthologization was conducted by Goodman et al. (1994), as a "careful examination" of basals' use of literature. The authors pointed out that "a lot of picture books are being used in the early levels of basals," but insisted that in order to fit into the "format and structure" of basals, they were being "changed from picture books to illustrated stories" (p. 1) or "written texts with pictures" (p. 21). When the language arts publishers list the picture books they use in their anthologies they most often list them as "picture book stories," but they also sometimes use designations such as, "by," "stories by," "stories and pictures by," and "narrative" or "humorous" fiction. For example, Gage 2a lists Keller's story picture book *Lizzie's Invitation* as "story and pictures by" (p. 34), Gage 4 uses "picture book story," but Gage 5 uses "picture book" in its Tables of Contents. Nelson, however, uses "narrative fiction" and "humorous fiction" in grades four and five, when referring to the story pictures books *Those Tiny Bits of Beans* (Weier, 1995) and *The Dust Bowl* (Booth, 1997) respectively, while Nelson 2 simply uses "by" and the author's name. Ginn 4 and 5 use "picture book story," yet list Keith's story picture book *A Small Lot* (1968), as "Story by Eros Keith" in Ginn 2 (*People! Places!*). So there does not seem to be any consistency across publishers, or even within the same publishers' anthologies, as to what to call the story picture books that are anthologized. Discrepancies in nomenclature such as these cannot create clarity, and may be cause for confusion in the minds of the readers, as to the genre of a piece of literature. Furthermore, a *story picture book* is not the same entity as a *picture book story*; one indicates a book, the other indicates a story, and therefore expectations that the anthology *story* version be an authentic reproduction of the original *book* may be unrealistic and unfounded. This usage raises the question as to whether the educators and their students are aware of a very subtle, but basic change that has occurred in the literature they are being offered. It also raises questions about the impact that this change has on the treatment of illustrations in the anthologies.

The Goodman et al. article (1994) provides the reader with a "sense of what happens to a picture book when it is incorporated into a basal reader," by going through *Ira Sleeps Over* (Waber, 1972), much like Moebius did earlier (1986), almost page by page, illustration by illustration, pointing out the differences, noting the omission of 26 of the 46 illustrations, and stating that some of those retained are cropped (p. 7). Goodman et al. furthermore provide examples to indicate how the noted alterations affect the "pacing and action" (p. 13), characterization and mood (p. 15), scene and setting (p. 16), book shape and size (p. 17), borders and frames (p. 17), the cover and other special pages (p. 18), picture composition (p. 19), and "text and illustration placement" (p. 20). A number of these "categories" correspond to the seven "graphic picture book codes," used earlier by Moebius, and indicate how illustrative alterations impact the whole of a work. The Goodman et al. focus on the illustrations in this one book serves as a prototype for work to follow.

Goodman et al. cited examples of "pseudo" picture books as well, which have "the appearance of specially commissioned picture books by well-known authors and illustrators," but "have the inauthenticity of the old pre-primer stories" (p. 2). This is corroborated somewhat by Fox (1994) relating an incident regarding a request she received in the early 1980s to write something for a publisher's "new reading scheme." She assumed "the praiseworthy aim of the publishers was to provide children with books that were real, written by real authors who would use the real and natural language of texts." When Fox responded that she could not "write to order," the publishers then asked if she had "anything in [her] bottom drawer… anything rejected by other publishers." Fox admitted that she sent them "three rejected manuscripts, all of which were published" (p. 149), and then proceeded to explain why these "pathetic" stories were not "real" books even though they had her name on them. This is not an isolated incident in that she related another publisher presenting a similar request to her in 1993.

Goodman et al. (1994) drew an analogy between the picture book experience and sitting through a theatrical spectacle, stating that basals have not been able to maintain the integrity of picture books to approximate this experience, thus "violating the relationships of illustrations and print" (p. 20). One is tempted to concur with the authors, at least in this concrete example, when they assert, "When basal editors make changes in the presentation of illustrations, they interfere with the reader's construction of meaning. The changes prevent the illustrations from taking the reader beyond the words" (p. 21). Greenlaw (1994), however, in a defensive response, took umbrage with the Goodman et al. paper, and presented a considerably different stance than one she used in an earlier article (1990), at which time she suggested teachers encourage their students to read original works and compare them to the basal versions "to see how any changes… affect the story" (p. 34).

The fourth study to be closely examined was that of Hoffman et al. (1994). These researchers categorized "literature characteristics" in five then new first-grade basals. The only category that was illustration-related was the one designated "design changes, illustration deletions, and illustration repositioning." Their summary suggested "adaptations of this literature in language and content were minimal" (p. 53), but the study failed to provide or substantiate data that would indicate the actual extent of these "adaptations," so that the changes could be scrutinized as to how "minimal" they actually were, or whether content included illustrations.

Since 1991, State Adoption Committees in Texas and California have required publishers to focus on reading, and have requested that authentic (variously also called real) children's literature be used in the basal textbooks they purchase. According to Reutzel and Larsen (1995), the Texas Education Agency insists that "whenever possible the literature selections will be unabridged" (p. 495). It was in context of this, and the above-cited Hoffman et al. study (1994), that Reutzel and Larsen raised the question of whether the "integrity of the original" text, in the new (1993) basal readers had actually been maintained. They asked if these basals were "free of alterations, adaptations, and omissions of illustrations, language, design, function, role, and purpose" and whether "the integrity of the trade book—the vocabulary, illustrations, storyline, and character [was] still intact?" (p. 496).

The Reutzel and Larsen study (1995), the fifth in my literature review to deal specifically with illustration-related changes, recorded their findings in a table (with grids for grades one, three, and five), wherein they tabulated the incidence of illustration omissions and alterations (p. 498–500), and provided a bar graph summary of the overall changes (p. 501). The data were derived by comparing a randomly selected sample of 10% of the "original trade book stories" with their five top-selling 1993 basal reader counterparts in grades one, three, and five. The authors scrutinized "52 original trade books and 52 basal versions" page by page, and word for word, to see if there were any differences between the original book and the same story in the publishers' anthologies. In spite of publishers' claims that their anthologies are "unabridged and unadapted" … containing "authentic, and complete text, not an adapted version" (p. 497), Reutzel and Larsen found that all selections were adapted in some way, and that 21% had been retitled (p. 500).

Reutzel and Larsen (1995), however, also provided descriptive text outlining the nature of the illustration adaptations. They noted illustrations that were omitted, cropped, or reduced in size, and had changes in print-to-picture layout, and they reported that the anthologies changed illustrators (pp. 502, 504). They raised illustration-related questions such as, "Does it matter?" "How much, and in what way?" and "Are teachers aware of the changes made from book to basal?" regarding the "drastic omission of original illustrations" (p. 506). These authors observed, "the topic of illustration omission within basals is a virtually untapped area of research" (p. 496). It is, however, also obvious that the changes and alterations in the illustrations retained in the anthologies have escaped scrutiny as well. These observations hold true, more so in Canada, as even less illustration-related research has been conducted from a Canadian perspective, using Canadian language arts reading resources. Reutzel and Larsen's work proved informative in the shaping of my research in that it provided a somewhat replicable model of inquiry and raised questions that I pursued from a Canadian perspective.

The sixth, and final, study to compare reading series selections to the original works is Sakari's unpublished examination (1996) of 52 stories from grades one through six. She randomly chose selections from 10 American and Canadian literature-based reading series, and sought to find "patterns of difference in wording, paragraph structure, and discourse," rather than looking for "numerical data" (p. 3). Sakari's results indicated print text differences, but she also noted "substantial changes in illustration and formatting affected the meaning of stories" or story comprehension. She observed "findings suggest that basalizing is being done in a more subtle form through illustration and formatting than through language changes, and original meaning is lost or muddied through refocusing stories" (p. 1).

Sakari's (1996) findings were predominantly descriptive. For example, she observed "we began to see many more substantial changes in illustration and formatting," and continued, "We found that many of these changes in illustration and formatting could make a dramatic difference in our original understanding of the story" (p. 3). A little further on Sakari reiterated "There were more and bigger changes in illustration than in text," and again referred to the subtlety of the changes by saying "changes in illustration were more subtle, requiring a more discerning eye" (p. 5). She described the changes in different categories such as, change of illustrator, new illustrations, and art medium, all of which frequently meant illustrations were "down-graded," and became less real and more cartoon-like. She also noted illustration changes in colour, hue, shade, and saturation (p. 6). Sakari's categories and comments were insightful, but she lacked supporting documentation for her observations. For example, regarding the "changing of illustrators," she wrote "there were many different types of change, the most obvious being a change in illustrator" (p. 5), and later, "the series often changed illustrators" (p. 6). But the reader is not told the extent or incidence of how "many" or how "often" illustrators were changed.

From the considerable body of literature reviewed, I was able to ferret out only these six studies that offered comparisons between the original illustrations in children's literature to those found in the anthologies. Within these six studies, the comprehensiveness and levels of precision in scrutinizing the anthology illustration alterations, and the extensiveness of the observations relating to the nature, extent, and significance of illustration alterations varied considerably. The findings from the latter two studies proved more informative than the others, but all six studies indicated avenues for further and more precise research in this area, thereby helping to shape my work.

Chapter Summary

Prior to focusing on the six works that relate specifically to the topic at hand, a broad spectrum of illustration-related research, carried out over a considerable period of time, was identified, collected, and synthesized in this literature review. The earlier works, such as Miller (1937–1938) and Vernon (1953), were included to provide a background and context for more recent studies, to explain the implications of earlier findings, as well as to set the stage for further research. All of the collected literature was examined under five subheadings: illustration-related terminology; commonly-held illustration-related assumptions; perspectives of educators, scholars, and illustrators; functions, roles, and effects of illustrations; and comparisons of illustrations found in elementary language arts anthologies to those in original children's literature.

My review of the literature revealed a lack of clarity in the terminology in illustration-related discourse, and introduced the use of the term anthology to replace the former word basal. Furthermore, I found that illustration-related perspectives of educators, scholars, illustrators, and researchers, and their responses to prevalent illustration-related assumptions within the context of children's literature, lacked consensus and varied considerably. Discrepancies and dissonance within the illustration-related research are also evident, which in turn, shaped and influenced the perceived significance of illustrations, illustrations' functions and roles, the ways in which illustration-related research is conducted and communicated, as well as how the research is applied within programs of studies and subsequently implemented in language arts classrooms.

My extensive review of illustration-related literature held three elements of surprise. The first surprising aspect of the literature search was that no comprehensive studies were found to clarify the use of illustration-related terminology in the research discourse, within the context of prose or children's literature. The lack of consensus on term usage is evident in the unpredictable, continuous, and often interchangeable uses of terms such as illustrations, pictures, art, visuals, and images throughout the research literature.

The second unexpected finding in the literature review was the absence of illustration-related observations in literacy-related studies that claimed to be comprehensive. It was surprising to note that much of the previous research pertaining to reading processes and literacy activities, focused solely on print text, and simply passed over illustrations, as it were.

The third surprise emerging from the literature review was that such an extensive search turned up only six studies, two of those being unpublished dissertations, that focused, in varying degrees, on what happens to original illustrations in children's literature when it is anthologized in the ubiquitous language arts reading materials. This paucity of studies indicated that the gap in illustration-related research, identified by Reutzel and Larsen (1995), had not been filled during the ensuing years, and strongly suggested that further research was warranted. All three of the unexpected or surprising elements in this literature review indicated a gap in illustration-related research, which my study then undertook to address. The following chapter lays out the methodology used to conduct my study.

Chapter 3

Method and Design of Study

Just a note regarding the format or nature of this study may prove helpful prior to describing the methodology. Neuendorf (2002) described content analysis as a "systematic objective, quantitative analysis of message characteristics" (p. 1), conducted in accordance with the scientific method, with attention being given to objectivity-intersubjectivity, a priori design, reliability, validity, generalizability and replicability, and generalization or hypothesis formation (p. 10). In spite of concerted attention to the above aspects of content analysis, plus a careful catalogue of the limitations of my study, and the systematic documentation and reporting of findings in percentages that fall into various coded predetermined categories, the nature, the extent, and the significance of the illustration alterations uncovered during this research could not be conveyed by frequency data and percentages alone. An element of narrative description was needed to provide a sense of the extensiveness of the illustrative alterations in the anthologies. Thus, my study utilizes and combines the elements of both content analysis and descriptive research. The frequency of illustrative content changes are noted and recorded (Neuendorf, 2002), but additional characteristics of those changes are indicated descriptively (Best & Kahn, 1986), thereby combining the best of both worlds as it were, to convey a more complete sense of how the original illustrations change during the process of anthologization, as well as to suggest the complexity of those changes.

My work drew from, and was built on, previous research that embodied both descriptive or qualitative (Goodman et al., 1994; Hoffman et al., 1994; Sakari, 1996; Smith, 1991), and quantitative elements (Reutzel & Larsen, 1995). The new data, gathered from primary sources, not only add to the existing body of illustration-related knowledge, they also answer the question of what is or exists in the realm of illustration changes in the anthologies. My study, furthermore, describes, records, analyzes, and interprets trends, patterns, and tendencies in these alterations. It also considers the incumbent implications, thus opening up possibilities for developing and refining generalizations or hypotheses regarding the accuracy of information conveyed visually, and the possibility of selective omissions and alterations (Rudman, 1995), redundancy (Nikolajeva & Scott, 2001), and multiple meanings (Lemke, 1998).

I systematically documented alterations that illustrations undergo when children's literature is anthologized by the three most widely used Canadian elementary language arts reading programs (Tables 1 and 2). Illustration data were collected from primary sources, by direct examination of both the anthology illustrations and their trade book counterparts, and were systematically and objectively recorded in predetermined categories, and later described and analyzed (Best & Kahn, 1986) with specific selections being singled out as case studies.

This chapter provides an account of the data sources used, the study's limitations, and the procedures and methodology used while conducting this study. The measures taken to ensure reliability and facilitate the replicability of the study are also reported. The chapter concludes with a brief overview of the approaches taken to make sense of and analyze the data, and several summative statements.

Data Sources

I used three primary data sources for this study, with the first source being the three most commonly used Canadian elementary language arts student anthologies (grades 1–6). Their accompanying publishers' teacher guides are the second data source. The selection of these three publishers (Gage 1998–2001; Ginn, 1996–2000; Nelson, 1998–1999) was based on the responses of ministries of education in 10 provinces and three territories that were asked to identify the three most extensively used, currently approved and endorsed, commercial reading programs in their jurisdictions (Phillips et al., in press).

The third source is the original published trade book counterparts for each anthology selection, as cited in the anthology acknowledgements. These were acquired from archives, bookstores, and private, public, school, or university libraries, either directly or through interlibrary loan.

Limitations

Limitations recognized as possibly jeopardizing the validity or affecting the generalizability of study results to larger or broader populations, with different grades, in other settings, where different publishers' reading series materials may be used, include the following:

- Only those three Canadian edition language arts anthologies, reported by ministries of education across Canada to be the most commonly used editions (Gage, Ginn, and Nelson, 1996–2001, grades 1–6), and their accompanying teacher guides or modules were used during this study.
- The illustration samples were limited to those found in the qualifying anthology selections for which trade book counterparts could be accessed through school, public, university, and private libraries, interlibrary loan, bookstores, and archives.

- Page sizes vary from anthology to anthology and from trade book to trade book, and this variation affects the overall stated length of the selections (i.e., number of pages). But the variations in page sizes were disregarded when recording the length of the selections and when making comparisons as to how many illustrations there were per page, and when examining the proximity of the illustrations to the accompanying print.
- The colour quality of the reproduced illustrations in the appendices of this document may be affected by the reproduction technology available to us in the printing of this dissertation.
- The findings are those of the primary researcher and four outside, independent researchers/coders, of three diverse ethnic backgrounds and racialized heritage
- A three-point criteria was developed to determine the eligibility (inclusion and exclusion) of anthology selections in the illustration sample for this study:

  * The original story must be a previously published authentic work of an author or illustrator, not just created by the publishers' authors or illustrators for sole use in a reading series.

  * The original story cannot be published solely in a mass media collection (e.g., magazine, newspaper, periodical, electronic edition, newsletter, etc.).

  * If multiple versions of the story exist, a particular version must be specified in the anthology acknowledgements in order to allow for specific comparison.
- Publishers' reading series materials used in this study were limited to the student anthologies (sometimes called student books) and their accompanying teachers' guides or resource modules. Supplementary chapter books, novels, theme

libraries, poster packs, auditory tapes, CDs, and supplementary instructional materials (e.g., black-line masters) were not included for examination or use in this study.

- The coding categories were limited to observable (and quantifiable) changes that the original illustrations in children's literature underwent when anthologized.
- Print text was examined only as it pertained to the accompanying illustrations for accuracy of information and redundancy (or lack thereof) with its illustrative counterpart; no attempt was made to code or systematically compare print text in the anthologies to the text counterpart in the original trade books.
- The findings and results totals are reported as the number and percent of anthology selections which made changes to, or altered, the anthology illustrations from those found in the original trade books; the reported numbers are not summative totals unless specified as such, nor are they the total number of times each change was found to occur within a selection.

Procedure

To accomplish the stated three-fold purpose of this study, the procedures undertaken included the following four phases and various steps, but not always in the sequential order indicated below, as they often overlapped and interconnected, thereby requiring some multitasking.

Phase one: Identifying and obtaining data sources.

Step 1 The publishers' reading materials to be used in this study were identified by asking the ministries of education all across Canada and in the Territories to indicate the three most commonly used reading series in their jurisdictions.

Step 2 Copies of the anthologies (and corresponding teachers' guides or modules) were obtained from the three identified publishers (Gage, Ginn, and Nelson).

Step 3 Composition of the illustration sample was determined by parameters guided by the Harris and Hodges (1981) definition of story, "prose/poetry narrative, real or imagined, tale " (p. 310).

Step 4 A three-point criteria was developed to determine the inclusion and exclusion of anthology selections in the selection sample. These criteria are noted as a limitation of this study.

Step 5 Anthology selections were identified and included in the sample if they met the three-point selection criteria and the guiding definition of story.

Step 6 The original trade book counterparts of the anthology selections in the selection sample were acquired from school, public, university, and private libraries, interlibrary loan, book stores, and archives.

Phase two: The literature search and review.

Step 1 An extensive literature search was conducted and all references were carefully recorded to aid further research and future replicability of the study.

Step 2 Five relevant illustration-related aspects of the literature were examined and reviewed (i.e., commonly-held assumptions about the illustrations; perspectives of educators, scholars and illustrators; definitions, functions, and roles of illustration;

comparisons of anthology selections to their original trade books; and comparisons of illustrations in the anthologies to their trade book counterparts).

Step 3 Prevalent illustration-related assumptions, as identified in the literature search, were examined. The inherent connections between the assumptions and how they ultimately affect development and use of textual and illustrative aspects of the anthology reading materials necessitated a conscientious examination of these assumptions and the responding and corresponding research literature.

Step 4 Six studies comparing illustrations in the anthologies to their original counterparts were identified and carefully examined to determine what research had found in the past. It became obvious, based on the literature search and review, that a definition of illustration was needed.

Phase three: Defining illustration. This proved to be a rather lengthy, demanding, and time consuming phase in the procedure of my study. Unless one ventures into the realm of philosophical discourse, a level of philosophical specificity beyond that needed to facilitate meaningful illustration-related discourse in the context of this study and children's literature, or into the world of art, little definitive work has focused on the meaning of illustration, especially as it is used in the context of children's literature. Since illustrators do with paint what authors do with words, from an art-oriented perspective the illustration-related research has been inadequate in that it uses a literary-based lexicon, with very little influence from those who understand visual forms as non-print entities to be experienced, and "geographies to be explored" (Emme, personal communication, August 2004). My search for a definition that would encompass these variant aspects of illustration, but still be based in children's literature and the anthologies was not very fruitful, yielding work couched in the language of reading specialists and wordsmiths, who describe illustrations using print text perspectives and vocabularies.

Knowlton (1966), for example, attempted to develop a metalanguage for talking about pictures (p. 158). Even though his "Definition of Picture," a detailed explanation categorizing realistic, analogical and logical pictures (pp. 175–178), provided a fairly precise categorization of pictures, it also confirmed the need for clarification of illustration-related terminology to improve and facilitate meaningful discourse.

Other researchers have, over the years, attempted to somewhat clarify the illustration-related terminology used in instructional text. For example, Fleming's (1967) definition of pictorial elements and his description of 11 physical attributes of illustrations helped to clarify what he meant by pictorial elements in instructional texts. His goal to "design a taxonomy of instructional illustrations" allowed him to test and refine his taxonomy "with reference to a sample of textbook illustrations" (p. 247). Both Fleming's (1967) and Twyman's (1979) taxonomies of illustrations were morphological-based or, in other words, based on their visual form or what they look like, similar to what Novitz (1977) designated the "production of pictures." Novitz made a distinction, however, between the "production" of pictures and the "use" of pictures (p. 18). For example, when referring to a photo or painting he would suggest we are referring to the production of a picture, whereas using the term illustration denotes a use or function of that picture. It is noteworthy that Novitz readily admitted that distinctions vital to theories of pictorial representation are overlooked in "every day picture-talk," when terms such as portrait, sketch, diagram, and depiction (in addition to those terms listed earlier) are used "coextensively" (p. 19).

In contrast to Fleming's (1967) and Twyman's (1979) morphological-based approach to assessing the value of illustrations in text, Duchastel and Waller (1979) focused on the function or use of illustration (p. 21). They provided a fairly prescriptive function-based framework for analyzing illustrations found in instructional texts, which included three main roles for illustrations and seven functions or sub-roles for the explicative function of illustrations. They maintained,

> Instead of a taxonomy of illustrations, what is needed is a grammar of illustrations, i.e. a set of principles which relates illustrations to the potential effects they may have on the reader or learner. Such a framework implicitly carries within it a prescriptive dimension, as does any grammar, which can serve as a basis for practical design decisions. (p. 21)

Duchastel and Waller (1979) developed a fairly prescriptive function-based framework for analyzing illustrations found in instructional texts which included three main roles for illustrations: a) attentional, which is one of maintaining the reader's attention to the task of reading, b) explicative, explains in visual terms what would be cumbersome to explain in purely verbal terms, and c) the retentional role, which rests on the power to recall images as opposed to verbal ideas (p. 21). They also laid out seven functions or sub-roles for the explicative role of illustrations (descriptive, expressive, constructional, functional, logico-mathematical, algorithmic, and data display) that are "relatively distinct from one another" (pp. 21–24), with the latter three being graphs, figures, or tables in nature. Because of Duchastel and Waller's focus on instructional text, some of the sub-functions of explicative illustrations, especially the three latter ones, are not applicable to illustrations in prose and children's literature. However, having said that, an illustration (such as a city, a castle, a war, or famine victim, for example) within the children's literature context can and does fulfill more than one of the above roles and functions simultaneously, just as it might within instructional text, by catching the reader's attention, showing what something looks like, making an impact on the reader beyond print description, increasing content retention, and conveying a context or process that is cumbersome to convey through print text.

Other studies, even into the 1990s, still have tended to focus on illustrations in educational text only. Lemke (1998), for example, clarified to some extent, some illustration-related terms in scientific text. He defined "figures" as "regions of the page which are not set in type but are produced by some more photographic or direct image-printing process" (p. 96). He, like Fleming (1967), Hartley (1994), Hunter et al., (1987), and Winn (1993) before him, included photographs, drawings, diagrams, graphs, and maps within the parameters of his repertoire of pictorial elements, thereby making his terminology, like that of the other researchers cited here, less indicative of, and relevant to, the illustrations accompanying narrative prose in children's literature.

Heard (1991) included a rather extensive list of "definitions and classifications of pictures" used by other researchers (pp. 11–13, 17–21) while primarily using the term picture throughout her own work. But she focused on a single Social Studies text to examine the "functions of pictures juxtaposed with text" (pp. 21–25), and she did not probe the meaning of the word pictures.

Levin's functional-cognitive approach (1981) involved working with children and simple prose. This is one of the few studies using prose for children, albeit simple prose, but it also dealt solely with the "functions of pictures." Levin designated four main functions: a) representation, with the picture overlapping contents of the text, repeating certain contents; b) organization, with the pictures providing an organized, coherent reductive macrostructure of the print text content; c) interpretation, where the picture illustrates print text content which is difficult to understand; and d) transformation, with the picture offering mnemonically useful forms of recoding as a kind of visual mnemonic (p. 16). Molitor et al. (1989) added decoration as the fifth function, one which serves to beautify the text, but it was not considered to be of cognitive importance (p. 17).

Studies focusing on picture books have typically used children's literature, and are an exception to illustration-related research based on instructional text. Therefore, illustrations in children's picture books have, at times, been the focal point or come to the fore. Defense of the picture book by Berridge (1981) and Marantz and Marantz (1992) accomplished this in a rather reverse fashion, by focusing on the lack of respect picture books and illustrations have received due to their being regarded as the "least important part of the book world" (Berridge, p. 157). Cianciolo (1970) described picture books and gave ways to appraise illustrations (pp. 1–21). Sutherland and Hearne (1977) and Lewis (1996) also offered practical descriptions of the picture book. Shulevitz (1996), hoping to clarify what is meant by a picture book, provided a distinction between a true picture book (one in which the "words cannot stand on their own, without pictures [as] the meaning of the story will be unclear") and what often passes for picture books (p. 239). He pointed out that in a real picture book the information is incomplete without the picture, and, like Feldman (1981), reiterated that their relationship is contrapuntal in that they complement and complete each other. Shulivitz suggested the words in a picture book serve as a soundtrack and that a true picture book could not be read to children over the radio (p. 241). Stephens and Watson (1994) referred to a distinction between the story (the what of the story being its events, characters, and setting) and the discourse (the way or genre) of the picture book, which includes both words and pictures (p. 13). Throughout most of the picture book discourse, the non-print component of the book is primarily referred to simply as pictures rather than illustrations, with the exception of Nikolajeva and Scott (2001), who stated "pictures in picture books are complex iconic signs" (p. 1), but also referred to them as "images and visual images" (p. 17). Lewis went so far as to suggest the word "pictorialized" as a "better word" than illustrated, "despite its clumsiness" (p. 271). Again, the terminology in these studies, as in much of the illustration-related literature, lacks consistency and hence clarity in regards to the interactions between print text and illustrations, their roles, and functions. In spite of the focus on pictures in picture books, and Sutherland and Hearne's "In Search for the Perfect Picture Book Definition" (1977), nowhere in this discourse has anyone stopped to question, probe, define, or explain what is meant by "picture," or if a picture differs from an illustration, which necessitated Step 1 in this Phase.

Step 1 To determine whether illustration, art, image, picture, or visual was the most appropriate term for use in the context of this study, current definitions of, and information regarding, all five terms were carefully scrutinized in several sources (Harris & Hodges, 1981, 1995; Pearsall, 1998). I also noted how illustration-related terminology was used in the research literature to guide me in the process of choosing the most appropriate term for the non-print entities found in children's literature. Art, image, picture, visual, and various other terms are used interchangeably with illustration, without any predictability or consistency. Thus my task became one of examining each term; I begin with picture.

I rejected picture, the word most frequently used interchangeably with illustrations, because a picture can, and often does, stand on its own without being connected to print text in any way, as an object of art or a decoration, and is appreciated primarily for its beauty, novelty, or emotional power, as are other works of art. Art most usually refers to creative expressions, typically in the form of a painting, a sculpture, or such, and again it can, and often does, stand on its own, rather than in a textual context. So, the term art was eliminated as well. The term visual is too broad, in that it includes virtually all the eye perceives, including the style, colour, and size of font, and the layout of the print text with its text boxes, graphics, borders, and such. So visual is simply too all-encompassing to be useful. Image, a highly respected term in the art world, is not satisfactory in the context of my study either, as it is frequently understood in some of the illustration-related literature to refer to mental imagery or the concept of the reader's mental representations (Arnheim, 1986; Feldman, 1981; Novitz, 1977; Paivio, 1986, 1991; Purkell & Bornstein, 1980).

Furthermore, using illustration, as opposed to picture, art, visual, or image, seemed to be a logical choice, in that, within the context of children's literature, illustrators, artists, and readers are familiar with this term. Likewise, educators, librarians, anthology publishers, and researchers already use the term illustration extensively, even if not consistently. It also seemed to be a logical choice based on the origins and derivation of the word illustration. Illustration comes "via old French" from the Latin verb "illustrare" meaning to see, and has origins in late middle English that mean to illuminate or enlighten (Pearsall, 1998), thereby adding an illuminating or enlightening visual dimension to the print text.

Step 2 Therefore, after weighing the alternatives, for the reasons indicated, and like Rockwell (who always prided himself on his explicit work as an illustrator), fully cognizant that in the art world illustration is considered a lesser art-form (i.e., it is "only an illustration", not "serious art"), and knowing that the term may be considered to be somewhat limiting by scholars in other fields, I nonetheless chose illustration. Having settled on illustration as the term best-suited for the study at hand, and being fully aware of the lack of clarity surrounding the term illustration, especially in the context of children's literature and language arts anthologies, I knew that defining illustration was imperative. First, I looked to existing illustration-related research literature for guidance. Work by Lemke (1998), Moebius (1986), Nikolajeva and Scott, (2001), Nodelman and Reimer (2003), Novitz, (1977), and others was thoughtfully examined. Even though illustrations are used extensively, and much is made of the viewing of illustrations in the Elementary Language Arts Programs of Studies, attempts to define or clarify the use of illustration-related terminology have been sparse. The sought-after definition did not seem to exist, and in fact, there is not even an entry for "illustration(s)" in the most recent Harris and Hodges literacy dictionary (1995), despite famous illustrators the likes of Howard Pyle and Norman Rockwell having established an unrivalled legacy for illustration.

Step 3 Since a functional definition for illustration could not be found, the need to develop one was evident. The need for clarity and a definitive work had been acknowledged in the calls for, and the attempts to design, "a metalanguage to talk about pictures" (Knowlton, 1966, p. 158), a "taxonomy" (Fleming, 1967), and a "grammar" (Duchastel & Waller, 1979) of illustrations. Those studies, described in my literature review, focused primarily on instructional text while attempting to define or describe pictorial elements, pictures, and the picture book. They are, however, not comprehensive, extensive, specific, or relevant enough to facilitate the much-needed clarity for meaningful illustration-related discourse regarding children's literature. This is evident, for example, in the discourse surrounding picture books (Berridge, 1981; Moebius, 1986; Nikolajeva & Scott, 2001; Shulevitz, 1996; Sutherland & Hearne, 1997).

The aforementioned lack of clarity of illustration-related terminology also affected how researchers have conducted and conveyed their illustration-related studies, and their subsequent application by publishers and educators, educational publishers, and ministries of education alike. This lack of clarity furthermore affects their use of the illustration-related terms interchangeably, without discrimination or consistency, as they instruct teachers and students to "look at" pictures, images, or illustrations to predict or make meaning while reading the anthology selections.

As noted earlier, awareness of the lack of clarity in terminology dates well back over 200 years to Lavoisier's astute remarks about the reciprocal nature between improving the language or nomenclature of a science and the science itself (Knowlton, 1966). Knowlton's reflections suggest the need to undertake the considerable task of defining illustration, especially as it relates to children's literature and language arts anthologies in my study. The ultimate goal of improving and clarifying the language of illustration-related research is, of course, also relevant in an even broader context. Therefore, based on what I found regarding the definition of the term illustration, and its current usage in the research, plus the findings from my literature review, I set about developing an operative definition. As I approached the task of actually building and shaping an operative definition for the term illustration, I drew on previous work, bearing in mind Novitz's (1977) distinction between the production and the use of pictures, while trying to balance both the morphological approach outlined by Fleming (1967) and Tywman (1979), and the functional approach of Duchastel and Waller (1979).

In addition to the clarity required for the conduct of my study, and that needed when reporting and discussing my findings, this operative definition had to provide parameters that would determine and dictate the inclusion and exclusion of the non-print entities in the anthology selections for the illustration sample of my study. The definition furthermore also had to facilitate clarity during the subsequent examination of the entities in the anthology selections that are designated as illustrations, and a comparison to their original trade book illustrative counterparts. In other words, the parameters of the operative definition of illustration had to be explicit enough to provide the much-needed clarity in the nomenclature, and precise enough to set parameters for inclusion or exclusion in my illustration sample. But the definition still had to be broad enough, with sufficient flexibility, to provide a consistent user-friendly illustration-related nomenclature for my study, and the subsequent illustration-related discourse.

Thus, after my extensive search through the illustration-related literature and considerable deliberation, I proposed the following operative definition of illustration, to be used in illustration-related discourse within the context of this study. *Illustration is taken to mean the non-print component and element of text, made up of configurations of line, dot, or area, or combinations thereof, but exempting print text, words, or numbers, an entity which contrapuntally or reciprocally serves to supplement the print text by extending, limiting, enhancing, describing, explaining, decorating, representing, or contradicting its accompanying print text in some way.*

Perhaps the most obvious word in need of explanation in this operative definition is contrapuntal. Feldman's (1981) musical analogy of contrapuntality suggested that illustrations are equal, rather than subordinate, to print text. He maintained that illustrations and print text work interactively in conjunction (counterpoint) with each other. He used this analogy to suggest that the words or print text and the illustrations reciprocally complement and complete each other. This same contrapuntal concept was later also endorsed by Michaels and Walsh (1991) and Shulevitz (1996).

The illustrative functions listed in the definition in connection with print text are fairly straightforward and perhaps need very little in the way of explanation, except for the word supplement, and the two functions, contradicting and representing. Supplement, as used in this definition, is not to be linked with compensatory connotations. Rather, supplement is used here as an additive and transformative function in that the whole text (print and illustrative) undergoes a transformation in a variety of ways, which somehow creates a work "greater than the sum of its parts."

The inclusion of a contradictory function of illustrations in this definition, is drawn from the terminology of Stephens (1992). Contradiction, an illustrator's purposeful or intentional use of disharmony or friction between illustrations and print text, is a way to offer more sophisticated readers a level of irony or a pun in what Stephens called "intelligent picture books" (p. 164). An example of a contradictory illustrative pun regarding the "jam" in a title is completely lost when Ginn 3 (*Beneath the Surface*) omits original illustrations, one of which shows the four cases of jam that Jonathan placed behind the computer (*Jonathan Cleaned Up — Then He Heard a Sound or Blackberry Subway Jam,* Munsch, 1981). In the anthology selection the reader is limited to making meaning from an impoverished version of the text (as nine of the 15 illustrations are omitted), instead of the multi-layered and "punny" story the trade book tells by juxtaposing illustrations of edible jam, with a subway traffic jam and the print text. I say impoverished, because the illustrations that provide the contradictory, or at least the extending and explanatory illustrative functions of the word jam, are omitted by Ginn. Hence the reader is denied access to that higher level of meaning and enjoyment.

But contradictory differences between text and illustrations can, at times, also simply create confusion or ambiguity (Nikolajeva & Scott, 2001), as is evident when Gage anthologizes Morris' book *The Longest Journey in the World* (1970). Morris has the illustrations intentionally contradict the print text all the way through the story when, for example, the caterpillar crawls "over a high mountain" (i.e., the illustration shows a soft ball) and "into a deep valley" (i.e., a ball glove). The omission and mis-sequencing of vital illustrative text in the Gage selection, however, complicates and limits accessibility and enjoyment of this story for its readers.

The representative aspect of illustrations' role has engendered a whole body of literature, but suffice it to say, that in my definition and throughout my study, the sense in which illustrations represent is taken to mean they stand for, portray, or depict a more concrete being or object, and by doing so give the reader a clearer indication of what accompanying words may convey. We often speak of poetic license, but it can also be noted that there is, in much the same sense, illustrative license. Illustrators provide their own conception of what the print text states and sometimes they go beyond what is stated. They may, for example, show a character to be obese, extremely attractive, or have skin of colour, thereby changing the meaning inherent in the story, while the print text makes no mention of such characteristics.

The other terms used in my operative definition are almost self-explanatory. The extending of print text through illustration, for example, is understood to involve an augmenting, increasing, stretching, or broadening element, whereas when an illustration assumes the function of limiting it would do the opposite by restricting, specifying, or confining the accompanying print text. Enhancement renders the print text greater in value or beauty, in a variety of ways, oft times through the inclusion of illustrative details, or by intensifying them. Illustrations describe what the print text states by non-verbally, pictorially showing what words cannot or do not easily convey. Similarly an illustration can visually explain by depicting things that print text can only hint at. Nikolajeva and Scott (2001) state illustrations communicate by showing, whereas verbal text communicates by telling, and "while words can only describe spatial dimensions, pictures can explore and play with them in limitless ways" (p. 26). The decorative functions of illustrations that accompany print text are often obvious and self-evident, as illustrators ply their skills with colour, line, texture, and more, to make the text overall more attractive, visually appealing, and intellectually engaging.

The various aspects of the functional relationship of illustrations to print text, as given in the operative definition, and briefly described here, are however, not mutually exclusive, as they often work together to provide the enriched whole text. This is due to any number of the illustrative functions or combinations thereof, which may combine with the representative aspect of an illustration, and the accompanying print text, to create a greater whole text or a text that is greater than the sum of its parts.

In other words, it can be said that illustrations are the non-print entity of text that accompanies, or appears in conjunction with, the relevant print text component of the story or selection being read, or vice versa. This simplified version of the definition, however, necessitates an explanation of two other words, story and selection, as used throughout this study in the context of the anthologies and children's literature. For the purposes of my study, these words are synonymous, and used interchangeably, with the meaning of story being guided, as suggested earlier, by the Harris and Hodges definition (1981).

The usefulness and usability of the developed operative definition and its groundedness in research provide credibility for the definition. This definition embodies Novitz's differentiation between the "production" of an illustration and its "use," which means both the morphological aspect, its production, how it is made, and how the illustration looks (i.e., its configurations of line, dot, or area, Fleming, 1967; Tywman, 1979). It also includes the functional perspectives listed by Duchastel and Waller (1979) as the uses, roles, and supplemental functions of illustrations (i.e., extending, limiting, enhancing, describing, explaining, decorating, representing, or contradicting). This means that an illustration is dually defined, both by how it looks and is made, as well as by its uses and functions. Thus, an illustration must not look like words or numbers, and above all, it must serve an illustrative function for its accompanying print text. But it can be argued that the reverse is also true, that print text extends, limits (and so on) an illustration, especially when the print text is minimal paratext found in captions, and titles on covers and title pages of concept, wordless, or picture books.

Put another way however, according to this definition, within the context of children's literature and elementary language arts anthologies, illustration often includes entities inconsistently and interchangeably referred to, or designated as, pictures, paintings, drawings, art, artworks, collages, photos, images, visuals, portraits, sketches, or depictions, providing they also reciprocally serve one or more of the listed illustrative functions for the accompanying print text. Maps, diagrams, and some graphics, if illustrative in function and connected to accompanying text, may also under certain circumstances, be deemed to be illustrations. Conversely, maps, diagrams, graphics, photos, or paintings may be just that, and may not be illustrations at all, if their purpose is not illustrative, and they are not connected to the print text. Overall, according to this definition, charts, tables, diagrams, geometric figures, and graphs consisting primarily of words or numbers (labelled as "borderline cases" by Fleming, 1967), are not considered illustrations, and are excluded from my study's illustration sample.

Therefore, to be considered an illustration any particular non-print entity must be function-based, serving an illustrative function as it combines with the print text to create a message, each amplifying the other to create a unified whole (Temple et al., 2002), reciprocally supplementing the accompanying print text by extending, limiting, enhancing, describing, explaining, representing, counterpointing (Nikolajeva & Scott, 2001), contradicting (Stephens, 1992), or being otherwise connected to the accompanying text in a decorative manner (Duchastel & Waller, 1979; Molitor et al., 1989). The decorative function of an illustration may also alternately be considered a morphological-based feature, as it is an entity's visual form, and includes how it is created with a variety of media that may include oils, watercolours, torn paper, plasticine, straw weavings, computer-generated graphics, and so on. Whether the entity is considered to be an illustration, is also furthermore dependent on how the entity looks or its morphological features. As indicated in the definition, an illustration is made up of configurations of line, dot, or area, and combinations thereof to resemble events, or objects as perceived or conceived (Fleming, 1967; Twyman, 1979), and is not made up primarily of print text elements such as words or numbers.

To sum up, for the purpose of this study, within the context of children's literature, language arts, and anthologies, the operative definition of the term illustration is based on findings from the literature search, and was shaped and developed to provide clarity to illustration-related discourse.

Step 4 The definition, as given in Step 3, was subsequently used to determine inclusion and exclusion of the non-print entities for the illustration sample in my study. In compliance with my definition, charts, tables, graphs, diagrams, and geometric figures (Hunter et al, 1987; Winn, 1993) were excluded. On the other hand, some original illustrations were so mis-sequenced or misplaced that they no longer related to the accompanying print text in a meaningful way, but were retained in my sample solely by serving a decorative function (Duchastel & Waller, 1979; Moliter et.al., 1989).

The maps found in the anthology selections and their trade book counterparts were carefully considered map-by-map, selection-by-selection, to determine whether or not they met the illustrative criteria as set down in the definition and were accordingly either excluded or included. A map of Canada featuring a beaver (Gage 2b, pp. 82), for example, was deemed to be an illustration, according to the operative definition in that it described, explained, and limited the text immediately below it ("Lester B. Beaver reporting from all across the nation") by showing exactly which nation (Canada). The beaver, with pointer in hand, may also be construed to extend and relate to the "Did you know?" text on that same page.

In addition to setting parameters, the definition furthermore facilitated and provided criteria for systematic examination of illustrations in specified coded categories, and the comparison of any changes that the illustrations undergo when anthologized. The definition also provides clarity and consistency for the subsequent analyses of the findings of my study.

Phase four: Collecting and recording the data. With definition in hand, data collection began. The coding and recording followed, in various coded categories, and in the following manner.

Step 1 As indicated earlier, specific coding categories were developed, so that any differences found between the anthology illustrations and their trade-book counterparts were coded and recorded. My initial categories of comparison were based on and grew out of those used in previous studies (Goodman et al., 1994; Hoffman et al., 1994; Reutzel & Larsen, 1995; Sakari, 1996; Shriberg & Shriberg, 1974; Smith, 1991), and included omissions, additions, alterations, reordered sequence of illustrations, and page layout.

Step 2 These categories were then pilot tested by two independent researchers from varying ethnic and racial backgrounds, and additional categories were added.

Step 3 The additional categories were created as the need presented itself, and included: publisher; date and place of publication; number of pages; era; genre; original and anthology illustrators and how their work was ascribed to them or acknowledged (i.e., its designation: illustrated by, pictures or art by, and so on); size enlarged or shrunk; cropped; colour; style; illustration-print placement or proximity; illustration-print ratios; illustration-print agreement or redundancy, illustrations altered – other; pedagogical illustration-related add-ons (Tables 1 and 2).

Step 4 Categories were also refined during careful scrutiny of the illustrations. For example, the initial size category was refined to indicate illustrations shrunk or enlarged, and cropped was added. Page layout became illustration-print placement and proximity. While scrutinizing colour changes in the illustrations, it was noted that at times the skin colours of the characters were altered, thereby providing a more multicultural or multi-ethnic look to anthology illustration characters. These, and other ethnic or multicultural-related changes in the anthology illustrations, were recorded in a separate category (diversity), and are explored more fully by Smith, Phillips, Leithead, and Rawdah (in press).

Step 5 The category "illustrations - altered other" was created for those changes that did not fit into existing categories. This category included changes such as deletion of nudity and pregnancy illustrations, reversal (flipping) of illustrations, adding and deleting borders, and so on.

Step 6 Of the 434 previously published, qualifying anthology selections meeting the three-point selection criteria and the operative definition of illustration, 416 of the original trade book counterparts (i.e., 96%) were acquired and carefully read. Each illustration in each anthology selection was examined and compared to its original counterpart. The differences between the original and anthology illustrations were coded and recorded as raw data within the designated categories.

Step 7 The findings from examining the illustrations in the qualifying anthology selections, as recorded in Table 2, were used to provide a grade-by-grade, publisher-by-publisher grid of the illustration changes (Table 1).

As noted earlier, not every step in these four phases was executed in a lock-step sequential order; however, the procedural phases and the steps recorded here will facilitate replicability, or extension, of this study in the future (Best & Kahn, 1986).

Reliability

As indicated, illustration changes were coded and recorded in the appropriate categories. At the outset, to ensure consistency and comprehensiveness, randomly chosen illustration examples were examined, compared, and placed in the established categories, separately by two additional researchers. These results were then compared to mine, and any discrepancies resolved. Sufficient examples were further analyzed until agreement was reached. Categories were added and refined to ensure comprehensiveness prior to my proceeding to examine, compare, and record data from the remaining illustrations. Mid-process, a random sample was taken and analyzed by two other coders to ensure the reliability of my data analysis.

Data Analysis

The data, obtained from examining and comparing both the anthology and the original illustrations, as coded and recorded in Table 2 in established categories, were used to compile the grade-by-grade and publisher-by-publisher grids (Table 1), and served to facilitate the identification of trends and patterns of, or relationships between, the illustrative changes. Trends and patterns in the illustration changes were noted, and questions arising from the findings were addressed. Bearing in mind both the physical or morphological attributes of illustrations (Fleming, 1967; Twyman, 1979), and their functions (Duchastel & Waller, 1979; Novitz, 1977), the implications were analyzed, and later used to develop and refine illustration-related generalizations and hypotheses.

Chapter Summary

To sum up, I have documented the approaches and procedures undertaken during my study by describing, in this third chapter, how the data sources were determined and acquired. I developed an operative definition of illustration, and explained its use in determining the illustration sample. The limitations of my study, the processes used to code and record the changes made to illustrations used in the sample, and the steps taken to ensure reliability, are also noted in this chapter. Detailed documentation of the procedural phases and steps facilitate future replicability or extension of my work, and the data collected lend themselves to analyses and comparisons precise enough to be measurable (i.e., comparable percentages), thereby adding to the existing illustration-related body of knowledge. Defining illustration not only established the parameters for selecting the illustration sample, it also provided a framework for addressing the research questions raised in Chapter 1 regarding changes to the illustrations in children's literature during anthologization. My definition also provides clarity for the illustration-related terminology and language in the data analysis, and subsequent discussion of my findings and their implications in the following chapters.

Chapter 4

Findings and Discussion

My examination and comparison of illustrations in the anthology selections to their original trade book counterparts, and the documentation of the findings in Tables 1 and 2, contribute to a rather limited body of knowledge regarding illustrative changes in Canadian elementary language arts anthologies. This chapter also includes analyses of the illustrative changes found in the study sample, and specific exemplars to facilitate the discussion of those changes, trends, or patterns, as well as the implications of the documented changes.

As indicated earlier, one of the criteria for determining this sample was whether the anthology selection exists as a previously published trade book. Table 3 provides the overall percentages of previously published trade books for grades one through six as being relatively low (37%), ranging from 32% (Ginn) to 41% (Gage), and those percentages vary, grade-to-grade, from 4% in grade one (Nelson) to 63% in grade four (Gage). Only four anthologies (two Gage and two Nelson) out of 18 contain 50% or more previously published selections; none of the Ginn anthologies contain 50% or more previously published selections.

The overall changes to illustrations in children's literature when anthologized (as summarized in Table 1) are derived from the data collected for each of the 416 selections in the illustration sample of my study (see Table 2). The illustrative changes between the previously published selections and their anthology counterparts are recorded by grade and publisher, and these noted changes engender the ensuing discussion.

Incidence of Change Across Genre

Because of recent emphasis on including a variety of genres in elementary language arts reading materials, noting the genre of each selection used in this study was deemed to be relevant (see Table 4), and proved to be illustration-related, due to the fact that some genres feature more illustrations than others. Story picture books, for example, have more illustrations overall than biographies or novels, but not all of the illustrations in the original books survive anthologization.

Illustration-related terminology also became a factor when examining the various genres. Anthology publishers often call story picture book selections either picture book stories or stories, narrative, or humorous fiction in the anthologies, thereby creating lack of clarity and an inconsistency in the use of genre-related terminology that is similar to that surrounding the term illustration. The likes of Fleming (1967) and Twyman (1979) would not have condoned this lack of precision, in that decades ago they proposed a taxonomy of illustration-related terminology. Duchastel and Waller's call (1979) for a "grammar of illustrations" reflecting the functional purpose of illustrations serves as an incentive for more clarity surrounding genre terminology. Shulevitz (1996, "What is a Picture Book?") specifically made distinctions between picture books and *true* picture books. Moreover, Berridge (1981, "Taking a Good Look at Picture Books"), Moebius (1986, "Introduction to Picture Book Codes"), Nikolajeva and Scott (2001, *How Picturebooks Work*), Sutherland and Hearne (1997, "In Search of the Perfect Picture Book Definition"), and others, would take umbrage with the current indiscriminate calling of a story picture *book* a picture book *story*. While this particular shift at least retains a reference to the visual (i.e., pictures), it diminishes a picture book to a story and changes the readers' expectations for, and whole concept of the piece of literature. This subtle replacement of book by story occurred fairly regularly (Ginn 2 *People! Places!,* p. 20; Ginn 2 *Keep in Touch,* p. 9; Gage 4b, p. 8; Ginn 5 *Tales – Clever, Foolish, and Brave,* pp. 51, 60; Ginn 5 *Together is Better,* p. 62; and so on). Nelson, on the other hand, as mentioned earlier, tends to classify story picture books otherwise. The picture element of picture books is completely ignored in labels such as story, fictions, family story, historical and narrative fiction for *Sam and the Lucky Money* (Chinn, 1995), *Two Pairs of Shoes* (Sanderson, 1990), *Emma and the Silk Train* (Lawson, 1997), and *Hold On McGinty* (Hartry, 1997) respectively.

Not only are the variations of genre terminology confusing, and at times, somewhat demeaning of the illustrative component of these selections, the terminology lacks clarity and consistency. In that many of these anthology selections are actually modified versions of original story picture books, and in keeping with previous calls for clarity in terminology, I have coded and recorded these selections in Table 4 as story picture books, thus simplifying the coding, and providing consistency.

Despite recent trends to include a greater variety of writing in the anthologies, when the genres of the selections were tabulated (Table 4), the overall results for grades one through six showed previously published chapter book or novel excerpts occurred the least frequently (1%), with poetry (22%) and story picture books (45%) occurring in the anthologies most often. Hence, when the criterion of being a previously published trade book is applied, poetry and story picture books are clearly the dominant genres in the current elementary Canadian language arts anthologies, with story picture books leading overall.

The incidence of story picture book selections from grade to grade, however, varied. Surprisingly, as it turned out, the use of picture books and illustrations is not highest in grade one. Incidence of story picture books is highest in grades two and three (60% and 65% respectively). Grade one, which I had expected would utilize illustrations the most and have the highest incidence of picture books, is identical to the percentage found in grade four (43%). This finding was bewildering because the incidence of pedagogical instructions directing students to look at or examine the illustrations was highest in grade one (100%) and lowest in grade four (87%). Based on research (Denburg, 1976-1977; Mason & Au, 1990; Reutzel & Larsen, 1995; Willows, 1978b), I had anticipated the use of picture books and illustrations to be highest in grades one and two in order to facilitate emergent and early reading. But I had also foreseen an accompanying higher incidence of pedagogical instructions, at those grade levels, asking students to predict, and look at the illustrations for clues and information. Bainbridge and Malicky (2000) stated that early readers "rely heavily on pictures in order to create meaning from the page" (p. 272), and Woolridge et al. (1982) found children "as young as six years of age" to benefit from illustrations (p. 251).

The lowest use of story picture books understandably occurred in grade six (25%); incidence of illustration-related pedagogical comments, on the other hand, were slightly higher in grade six than in grades four and five. The lower occurrence of illustration-related comments in grade four can perhaps be rationalized in two ways. First, there may be less need to draw attention to illustrative detail as readers become more accomplished and rely less on illustrations. Secondly, the incidence of picture book use can be misleading when accompanied by the omission of illustrations. In the grade four anthology selections, for example, the incidence of illustrative omissions (71%) is much higher than in that in grade one (38%), which means grade four students have a higher percentage of the original picture book illustrations inaccessible to them. The attempt to extend this line of reasoning to grades five and six, however, breaks down, in that though the use of picture books declines in those grades, the incidence of illustration-related pedagogical comments rises to 90% and 91% respectively. Thus the data, as recorded in Tables 1 and 4, did not support my hypothesis that there would be a corresponding relationship between the reading capabilities of the students, the extent of illustration and picture book use, and the incidence of illustration-related pedagogical comments.

Reflection on these genre-related findings raised numerous further questions, and it remains a puzzle why picture books are used most frequently in the grade two (60%) and three (65%) anthologies, when those students are reading at more advanced levels than the emergent or early readers in grade one, who would, as indicated in earlier research, find illustrations to be helpful reading cues. While noting that the extent of picture book use did not parallel students' reading abilities, I also found that the overall grade-by-grade percentages for the use of picture books do not coincide with the percentages of illustration-related pedagogical comments. Questions as to the suitability of the pedagogical instructions for the corresponding reading resource materials also arose. The rationale for this mismatch was not evident, even upon closer examination. When picture book use in grade six, for example, is the lowest (25%) of all grades, why are the illustration-related pedagogical comments relatively high (91%)? Why is picture book use in grade four anthologies identical to that of grade one (43%), and why are illustration-related pedagogical suggestions made for 87% of those grade four selections, when the publishers, at the same time, omit 88% of the selection illustrations?

As noted throughout my study, the teachers' guides and resource modules instruct teachers to ask students to examine illustrations for details or information, as well as to predict what will happen in the story, while, at the same time, omitting substantial quantities of the original illustrations. This pedagogical phenomenon occurs in all genres. A specific example is provided in the Gage 2a use of Keller's (1987) picture book *Lizzie's Invitation.* The Teachers' Guide asks students to "look at the illustration…" and "Look for a picture clue" to add to "Strategy Sam" (p. 125), even though that selection (Gage 2a, pp. 34–41) omits 45% (14 of 31) original illustrations. Gage 5a (pp. 26–31), similarly, omits 81% of the photos from what they call a "photo essay," *Dawa and Olana: Boys of Mongolia* (Reynolds, 1994), while stating that photos are "as important as the text," and asking students to "use picture clues" (Teachers' Guide, p. 84). It seems ironic that pictures are cut from picture books and photos omitted from photo essays, and the aforementioned examples are not singular occurrences.

Short stories, like Valgardson's (1997) "Garbage Creek" for example, fare no better. The original illustrations in this selection are omitted (Gage 5a, pp. 84–91) and replaced by those of a different illustrator, whose illustrations are totally dissimilar. The initial illustration in the original trade book showing two youngsters in a library, poring over books about salmon, is replaced by an anthology illustration depicting pop cans, tires, and bottles floating in a body of water. The Teachers' Guide, however, asks if the "story match(es)" the students' "predictions," and suggests that students "find some good books about salmon in the library" (Gage 5a, pp. 92, 93). The irony of this pedagogical suggestion is striking since the original illustration that shows the main characters researching salmon in the library is omitted.

Despite publishers cutting and omitting illustrations and photos across the genres, students are still asked to determine "what illustrations add to the text" of picture books (Ginn 4, *Fur, Feathers, Scales, and Skin* Teacher Resource Module, p. 28), and reminded that, "In a photo essay the photos are at least as important as the text… In a photo essay, the photos tell the story" (Gage Teacher Guide 5a, p. 24). Another example of omitting needed illustrative information occurs when Nelson 4 (*And Who are You?*) lists "breech-feeding" in its list of challenging words, and asks the students to use illustrations to figure out what the new words mean, but omits the illustration of the lone minke whale breech-feeding (p. 46) that would help show students what breech feeding is. The incongruity of cutting and omitting, while saying illustrations are an important component of text, and asking students to extract meaning from the missing illustrations, exists in many forms across all genres and in all grades, throughout all three commercial reading program materials.

Mismatches, as indicated in the preceding examples, between the provided illustrative component of the reading materials and the responses students are requested to make, and the publishers' lack of attention to illustrative detail, are not genre specific, nor are they grade or publisher specific. If illustrations and photos, as claimed, "tell the story," why are they routinely omitted? And how can students be expected to examine missing illustrative elements to obtain the requested detailed information? The mixed messages being sent by the publishers certainly raise critical questions about their expressed views versus the true value they actually place on the illustrative component, not just of story picture books and photo essays, but the other genres as well.

Substitutions, Omissions, and Additions of Illustrators and Illustrations

Even a casual reading or cursory examination of the original and the anthology selections reveals changes to the illustrations and illustrators, which take various forms. The rationale for making these changes, however, remains more elusive, even upon closer scrutiny, and no clear reasons, consistent trends, or patterns are obvious or discernable.

Illustrators. Changing an illustrator, which in essence constitutes the substitution of an alternate illustrator, as well as the adding of an illustrator to the anthology selections, is reflected by the changes recorded in Tables 1 and 2, in separate categories coded as original illustrator and anthology illustrator. As perhaps might be anticipated, grade one selections added an illustrator the most frequently, but it is not evident why grade two selections did so least frequently. Overall, the grade one anthology selections substituted illustrators least frequently (21%), while the grade six selections did so most frequently (49%). By publisher and grade, changing illustrators varies from 0% (Nelson 1) to 54% (Ginn 2). These findings and percentages pose questions not raised or addressed in previous studies, in that the existing relevant works reviewed (Goodman et al., 1994; Hoffman et al., 1994; Reutzel & Larsen, 1995; Sakari, 1996; Shriberg & Shriberg, 1974; Smith, 1991) dealt primarily with American published reading series, and, furthermore, did not collect data specifically related to changes of illustrators or illustrations in the language arts anthologies.

In addition to posing questions as to whether substitution of the original illustrator or the addition of an illustrator constitutes a violation of the authenticity of a work (Reutzel & Larsen, 1995), and within the context of reader response theory, which posits creation of the poem from the ink spots or illustrations on the paper, it is fair to question whether a work remains the same work if any changes whatsoever are made to any of the illustrations. Samantha Abeel, the author of "If You Want to See" (*Reach for the Moon*, 1994), which undergoes both extensive textual omissions and illustrative changes and omissions (Gage 6b, pp. 93–94) stated, "Once it has been altered the poem is no longer mine because the thoughts it conveys are not the thoughts I put on paper." She added, "Unfortunately I don't have control over much of this once my work is in the hands of a publisher" (personal communiqué, April 22, 2004).

My findings, furthermore, raise questions as to whether changing the illustrator of a selection signals similar changes in other categories, such as illustration-print agreement or redundancy and the style of the illustrations. Print-illustration agreement or redundancy, according to Nikolajeva and Scott (2001), is taken to mean "the words tell us exactly the same story as one can read from the pictures" (p. 14). The recording of a change in redundancy is based on whether the original print text and illustrations are redundant or not, and whether those of the anthology selection are redundant or not, and it is influenced by whether there is a change in illustration style. Redundancy, for example, does not change in the one Nelson 1 selection, whereas in Ginn 2 it changes in five of the 13 (38%) selections. When the redundancy of a work changes, it logically follows, so does the story and the meaning readers make from the whole text. It must be borne in mind, however, that there are degrees of, or variations in, redundancy, and although changed redundancy, as explained above, is noted in Tables 1 and 2, the degree or extent to which redundancy increases or decreases is beyond the scope of this study and is not documented or addressed. I simply note whether or not redundancy (i.e., the illustrations and print text telling exactly the same story) changes from the original selection to the anthology version.

Adding an illustrator to a previously unillustrated selection had no effect on redundancy or change of illustration style because the original selections did not have illustrations to be used for comparisons. Therefore, in these two categories, illustrator addition changes were recorded as being not applicable (NA). Adding an illustrator and illustrations to a previously unillustrated piece of literature, however, does affect and shape the meaning that readers make of that work, and is therefore recorded both by grade and publisher, in distinct categories in Tables 1 and 2.

When original illustrators were changed, or in other words substituted, similar changes were recorded in the illustration style changes category. For example, when 21% of the grade one selections across all publishers substituted illustrators, a corresponding 20% of the selections' illustration styles were found to change as well. Likewise, in grade two, when 25% of the selections substituted illustrators, 27% of the selection illustrations changed style and so on.

Expected similar changes in redundancy, however, did not materialize. According to the earlier line of thought regarding the authenticity of a work, it can, however, be observed that due to the effects changing or substituting an illustrator has on illustration style, authenticity of a selection is again violated. Even if print text remains constant, the reading experience for the students is altered, especially when pedagogical instructions subsequently direct the students to examine or look at the substituted illustrations for details and information to help them understand any challenging vocabulary in the print text, or gain understanding of the original story.

A Small Lot (Keith, 1968), as found in Ginn 2 (*People! Places!*) provides a typical example of a change of illustrator, accompanied by changes in illustration style and content, that does not affect redundancy, in that the illustrations and print text in neither version are redundant. Keith, as both author and illustrator, was very deliberate in crafting and shaping his work, using greys and black and white to depict reality in Jay's and Bob's daily lives (their homes, the very big city, the tree in the very small lot, the old man, and so on). His colourful pastel watercolour paintings, indicating the boys' imaginative play, free the reader to experience this story at many levels, filling in numerous gaps (Iser, 1978), as the main characters play castle, jungle, pet shop, or flower shop. Keith surprises both the readers and the old man in the story with the transformed lot in the final colour panel. It could have been presented in the greys Keith used for the real world, but instead it appears in the brilliant colours previously reserved for the boys' imaginative play, thus leaving the story open to all sorts of imaginative speculation and possible endings. Keith does not tie readers to seeing the "exact same illustrative story" (Nikolejeva & Scott, 2001, p. 14) that is presented in his print text; his illustrations and print text are not redundant. Keith's work could be considered an "intelligent picture book" (Stephans, 1992) in that it provides an intellectually satisfying and challenging, multi-layered read (Lemke, 1998). Ginn's substituted cartoon-like illustrations by Favreau (pp. 20–26), on the other hand, provide a straightforward account of actual activities in a vacant lot, thereby considerably dumbing-down the story, and eliminating the pivotal multi-purpose tree and all evidence of the boys' imaginative play. An equally remarkable difference between the original Keith and the substituted illustrations is the change in the racialized heritage of one of the characters who, it should be noted, are real people in that the book is dedicated to them. *The Small Lot* falls within the (27%) grade two sample that shows a high relationship between a change of illustrator and change of illustration style, but there is no similar change in redundancy because the illustrations and their accompanying print text are not redundant in either version. Just as in the mismatched use of story picture books, illustration-related pedagogical comments, and students' reading acuity, the lack of predictability of relationships between various categories, as observed in the above example, reinforces that the making of generalizations about trends and patterns is a challenge necessitating careful scrutiny. Generalizations regarding cause and effect from any one particular finding to another, and from one category to the next, are somewhat suspect, and cannot be made without extreme care.

Illustrations. The omissions and additions of original illustrations in the anthology selections were noted in the two separate coded categories, selections omitting illustrations and selections adding illustrations. These were tabulated and recorded as the percent of selections that omit or add illustrations; substitution is indicated when a selection omits 100% of its original illustrations, and adds other illustrations. While comparing the illustrations, two additional categories, relating to the size of the anthology illustrations were established to record the shrinking or enlarging, with a third category, the cropping of illustrations, being added as well. In spite of being recorded separately it was noted that any of these particular six changes can, and do, at times, occur in the same illustration.

Omissions of illustrations occurred more frequently than anticipated. It has been suggested by some that omissions occur due to high colour printing costs, as well as being influenced by space considerations. Neither of these proffered explanations suffice, in that they do not account for the grade one and six selections that add illustrations, overall, 62% and 67% respectively. In grade one, for example, all of the selections across all three publishers (100%) omitted some illustrations. Similarly, 100% of both the Ginn 1 and Nelson 1 selections added some illustrations. The actual number of omitted and added illustrations was noted in both of these categories for each grade and the percentages calculated. Omissions overall range from 38% in grade one to 79% in grade five, while the additions range from 15% in grade two to 52% in grade six. The considerable percentage of the added total number of illustrations in grades five and six (49% and 52% respectively), as well as the corresponding percent of selections in those same grades that add illustrations (57% and 65% respectively), tend to bear out Smith's (1991) observations that a "surprising number of changes to selections was the result of adding new visual displays" which "increased at the higher grade levels" (p. 93), but the extensive illustrative additions in the anthologies also disarm the arguments that illustrations are omitted due to space and cost considerations.

There does not seem to be any clear rationale as to how and why publishers chose which illustrations to omit or include in an anthology selection, but without exception both the omitting and adding of illustrations alters the original work substantially. Yee's book *Roses Sing on New Snow: A Delicious Tale* (1991), for example, winner of the

Ruth Schwartz Award (1992), is included in two anthologies (Nelson 6 *Choosing Peace,* pp. 162–167; Gage 4b, pp. 8–13), but both omit a surprising number of illustrations depicting the main character, Maylin. Nelson omits 91% (10/11) of the illustrations of Maylin, retaining only one shrunken back view of her bending over steaming pots on the stove; Gage retains only four (of the 11) Maylin illustrations, thereby likewise diminishing her accomplishments and strength of character. Neither anthology shows Maylin with her bicycle near the mountain, her bravely standing up to the governor, or chopping vegetables side by side with him, so the reader gets a pretty limited view of Maylin. Nevertheless, the Nelson Learning Goals and the Teachers' Guide both ask students to put themselves in Maylin's place and "imagine how you would feel in her place" (p. 152) in order to make a "character profile" (p. 153). The rationale behind omitting so many illustrations of the main character, while focusing pedagogical questions on her, remains an enigma. Incidentally, both the Gage 4b Anthology and the Teachers' Guide omit part of the title ("A Delicious Tale"), along with 17 food-related illustrations, but students are questioned about why they think the title is a "good" or "interesting" one, and asked to which "sense" it appeals (TG, p. 128). Extensive omissions such as those just cited cannot help but change how the readers perceive Maylin, and the responses they would give to the questions posed.

Another clear example of omissions that defies rational explanation, while considerably affecting the readers' comprehension of the selection, occurs in the Ginn 6 (*Discovering Links*, pp. 75–79) anthology version of Bouchard's *The Elders are Watching* (1997). This 55-page picture book is distilled to four pages in the anthology, and 20 of the 24 Vickers' illustrations are omitted, including the one titled "The Elders are Watching" (Appendix B). Three of the four that are retained depict traditional totem-pole figures, but all the paintings actually depicting the shadowy Elders watching, either in the cloud or landforms, are excluded. In the original trade book, images of the Elders, as described by Bouchard ("Whispers") are "suspended in the air, up toward the sun," an embodiment of the message to pass on "to other hearts," and be shared "with all those who care(d) to listen." The removal of Bouchard's "Whispers" and Vickers' "Thoughts," as well as all images of the Elders from the anthology, leaves students trying to understand this narrative poem by examining a brief four-page excerpt that has, in essence, been stripped of the Elders (Appendix B). The Ginn version has no Elders watching. Even though the distinguishing features of Vickers' unique style, and 83% of his illustrations, have been removed, the Ginn Teacher Resource Module asks students to examine and "imitate the illustrator's style" (p. 109).

As indicated in the examples just discussed, in spite of up to 58% of the Ginn 6 (*Discovering* Links) anthology selections changing illustrators, and up to 100% of the grade one selections omitting and adding illustrations, teachers' guides and modules continued to direct the students' attention to the illustrations as if the anthology illustrations were actually the original, authentic, completely unaltered trade book illustrations created by the original artists. The commercial reading program materials make no mention of the anthology illustration omissions, additions, and substitutions, and hence teachers and students remain unaware of the changes that have transpired.

Pedagogical Add-ons: Illustration-related Suggestions, Questions, and Comments

In spite of the aforementioned omission-related changes, the illustration-related focus of the teachers' guides, as documented in the pedagogical add-ons category in Table

1, occurs in 87% to 100% of the anthology selections across the grades and publishers. Pedagogical add-ons vary. Students are asked to use illustrations to learn, figure out difficult words, understand, and connect, but a general focus is often on predicting prior to reading, or in other words, viewing or looking at the illustrations to predict a variety of elements such as setting or characters' actions (Ginn 3 Teachers' Module, *Tales – Princesses, Peas, and Enchanted Trees*, p. 39), and what will happen (Gage 5a Teachers' Guide, p. 84). Furthermore, students are often asked to list, either in an ongoing way while reading, or following their reading, what is learned from the pictures (Nelson 2 *Reach Out* Teachers' Guide, p. 189). Despite Ginn 6 (*Tales – Heroes, Deeds, and Wonders*) omitting 73% of the original illustrations, the Teachers' Module (p. 81) directs teachers to have their students form a mind-set while reading the anthology version of Zeman's book, *Gilgamesh, the King* (1992). Even though Ginn 5 replaces Tyne's original black and white illustration for her poem "Safe the World for Me" (1991), with a dissimilar coloured one, the students are asked (*Together is Better*, Teachers' Module, p. 101), to discuss how the "picture" (which is a substituted one) captures the message of Tynes' poem. Students are also asked to use illustrations to clarify ideas (Gage 6b Teacher Guide, p. 246), and use picture cues (Nelson 4 *Times to Share*, Teacher Guide, p. 18; Nelson 4 *And Who are You?* p. 29). Using picture cues is not always possible, when, as in the two Nelson 4 examples just cited, 60%–67% of the illustrations are omitted.

The students' challenges are formidable in that they may be asked, for example, to look at illustrations and "record everything you have learned" (Nelson 4, *Times to Share*, Teachers' Guide, p. 152), when 86% (25/29) of the illustrations in Barry's book, *The Rajah's Rice, A Mathematical Folktale from India* (1994) have been omitted, and all four of those retained have been shrunk. The incongruity of publishers maintaining that illustrations are of import, while omitting, shrinking, and cropping illustrations from the original trade books exists throughout the commercial reading programs, without any accompanying explanatory notations regarding the changes. In Abeel's (1994) poem, "If You Want to See" Gage 6b omits the two stanzas referring to the Native American artefacts in the original illustration and substitutes a photo of children of diverse ethnicities for the original Charles R. Murphy painting imbued with Native heritage (see Appendix C). Despite this, Gage asks students how the photo is related to the theme as if the substituted photo and the poem belong together (even though they don't, and both have been altered), why the "designer chose to represent the theme this way," and "what other images might be appropriate for this theme?" (p.216). No wonder, Abeel stated she no longer feels the work is hers.

Publishers direct teachers to "make sure students understand that illustrations play an important role in helping them understand the story," and students are asked to examine the illustrations for "clues in the pictures to support [their] answers." A Nelson Teachers' Guide poses questions such as, "Which gives more clues… words or pictures?" and "Would you have enjoyed the story as much without the pictures?" (Nelson 4 *Times to Share*, p. 9). These questions and comments are highly ironic when one is cognizant of the omitted illustrations. The latter two questions, in the above Nelson example, would be more appropriately asked of readers who have an original trade book in hand. Along with other pedagogical comments found in the teacher resources, questions such as these do not take into account the changes that occur between the original trade book and its anthology counterpart.

The Hummingbirds' Gift (Czernecki, 1994), for example, loses all the straw weavings in the anthology version (Gage 4a, pp. 144–151). Omitting the straw-weaving from the illustrative text removes one telling of the story. In the original trade book the print text is aptly illustrated, not only through Czernecki's paintings, but also by the intricate de Silva straw weavings. The hummingbirds' gift or the great service of teaching the people how to do these straw weavings, as legend has it, was how the farmers and the hummingbirds survived a severe drought together many years ago. The original tale, told in print text and multi-visuals, combines the photos of the straw weavings with Czernecki's paintings and the elaborate floral borders symbolizing both the flowers and the clay flower-shaped pots provided by the farmers to supply the sustaining nectar (i.e., sugar water) for the hummingbirds. Gage did not acknowledge those who created the weavings, and removed all the straw weavings. In total, Gage omitted 28 of the 33 illustrations, retaining only five of Czernecki's (17) paintings, all five of which are shrunk, including the one on the Gage title page (see Appendix A). Moreover, Gage kept only three of the 11 illustrations featuring hummingbirds; omitting even the introductory one on the trade book cover. The painting of the hands doing the weavings is also omitted (Appendix A), as are the weavings that depict "the little birds darted about, weaving the bits of straw into beautiful tiny figures."

The accompanying print text is not left intact for the reader either. Gage omits the first page, paraphrasing it in the "Before you Read" anthology sidebar (p. 144). What is lost, however, in the anthologization of this work, cannot be quantified, and is not just the paintings, weavings, floral borders, vibrant colours (anthology colours are considerably duller), and a portion of the print text. What is lost is a deep sense of mutual reciprocity and interdependence, and the illustrative and literary token Czernecki offers the hummingbirds in return for the gift that legend says the hummingbirds gave the people so long ago. Students are totally deprived of the de Silva's illustrative gift in the anthology selection, and that deprivation cannot be conveyed by the frequency data. Because of these deficiencies, students cannot meaningfully respond to pedagogical suggestions for using illustrations to clarify ideas, or questions regarding the provision of "picture clues" and the enjoyment of the story "without the pictures, " as posed earlier. Analyses of questions raised by changes of this nature and their accompanying pedagogical comments requires further research, with a focus on the students' reading experiences and their responses to the anthology selections and the trade book counterparts.

Woven throughout this chapter are specific and detailed examples and subsequent discussions to supplement the data and to indicate the nature of the pedagogical focus. Numerous examples of pedagogical add-ons exist, but another rather remarkable one occurs in the Gage 2a Teachers' Guide for "Lizzie's Invitation." The original illustrations in Keller's book (1987) depict Lizzie's isolation as her classmates (Alex, Loren, and Tommy) receive a birthday party invitation from Kate. The Gage anthology selection, however, omits 45% (14/31) of the original illustrations that depict these characters and their interactions subsequent to Lizzie not receiving an invitation. Gage shrinks the retained 17 illustrations and crops one, thereby substantially limiting visual cues supporting the print text story line. Gage also reverses and shrinks one illustration (top of page 35), thereby making the main characters' names (Kate, Lizzie, Tommy) on the classroom flowerpots unreadable (i.e., backwards and too small). Yet the Gage Teachers' Guide asks the students to preview the illustrations (p. 123), and directs the teacher to encourage students to look for and discuss the information in the illustrations as well as in the text (p. 125). Students are specifically requested to look for fine details in the illustrations, such as, "Where did Tommy put his invitation?" and "What (are) Lizzie and Kate eating" (i.e., raisins, unrecognizable due to being shrunk to the size of a pencil dot, and carrots, clutched in Kate's hand, likewise unrecognizable due to being shrunk to less than .2 cm. p. 35). Given the aforementioned croppings, shrinkings, and the 45% omissions, the students' search for illustrative detail is an arduous task. How can grade two students possibly glean enough information from what remains of the illustrations to fully understand this selection and respond in a meaningful manner? This phenomenon of asking students for inaccessible information is not publisher specific and occurs in varying degrees across publishers.

In this particular selection, as in selections discussed earlier, not even the supporting print text remained intact. Gage omitted the meaning-laden line, "The peanut butter tasted funny" which accompanied the illustration of Lizzie eating a sandwich in isolation behind the easel (Gage 2a, p. 35). Seemingly oblivious to the emotional impact of the selection, the Guide poses two curriculum-driven questions by asking the teacher to "Ask the children if they know what the easel is called." and "Do the children know what the action word is for what she [Lizzie] is doing?" The Guide's suggested answer to the latter question (i.e., "squatting", p. 124) is not only incorrect (because she is sitting flat on her bottom, with her legs crossed in front of her), but reveals insensitivity to the main character's feelings. The original illustrations and the accompanying print text tell readers Lizzie is feeling so bad even her peanut butter sandwich "tastes funny," and she doesn't "want to go to school" the next day. Omitted textual cues, and miniaturized and omitted illustrative clues, indicate that *hurting* would be a much more perceptive and appropriate response to what Lizzie is *doing* or *feeling* at that point. To be fair, the Teachers' Guide does ask the students to "find places in the story where Lizzie is happy or sad" (p. 125), but due to the omissions, changes, and pedagogical questions, it becomes obvious that it is not merely specific illustrative detail in this selection that is lost, or found to be incorrect. Gage's pedagogical approach to this selection, combined with extensive changes and elimination of illustrative detail prevent student interaction with the whole text, and destroy the core sentiment of the selection. How can grade two youngsters, reading this emotionally laden story, be expected to adopt a purely efferent stance (Rosenblatt, 1978), to respond to curriculum-driven questions, for which the Teachers' Guide (Gage 2a, p. 124) provides inaccurate answers?

Pursuing this thought a bit further, should teachers be expected to help students make a distinction between efferent and aesthetic reading as they experience the various anthology selections offered them? Rosenblatt (1978) relates an anecdotal report of a young lad who responds to a chosen piece of literature by insisting "rabbits don't run around pulling watches out of their pockets!" and she tells of a primary grade workbook that, upon introducing a poem about a cow standing in a stream, asked students, "What facts does this poem teach you?" (p. 39). Pedantic pedagogical questions such as the preceding ones, justify asking whether commercial reading program resource are effective in encouraging our elementary students to become competent, motivated, life-long readers, and the treatment of the Keller selection indicates the need to introduce the distinctions between, and encourage elements of, both efferent and aesthetic reading.

Hanzl's statement (2001) "we should never forget the importance of engendering a love of literature and reading in children" (p. 85), is somewhat echoic of Babbit's concerns regarding the use of commercial reading resources:

> The feeling has been, as I understand it, that these texts and workbooks (in the past) were making a dry and tedious thing out of learning to read at the very time when concern about literacy levels was growing more and more serious. So it seemed sensible to try using *real* stories in the classroom – stories that could grab the children's fancies and show them what the joy of reading is all about. But what I see happening now is that these *real* stories are being used in the same way that the old texts were used … I worry that this will make a dry and tedious thing out of (real) fiction. (Cullinan & Galda, 1994, p. 388)

If we believe, as does Bouchard, that "Literacy is not for the fortunate few. It is the right of EVERY child. Teaching children to read is not the responsibility of a chosen few. It is the responsibility of every teacher, every administrator, and every parent… Every child has the right to learn to love to read" (Bouchard & Sutton, 2001, p. 59), and if we are using language arts anthologies, I would add commercial publishers to the list of those who must assume that responsibility, and stipulate again that collaboration and ongoing reciprocal dialogue is the key to creating resources and finding approaches that enable students to learn to love to read and to discover the joy of reading.

Returning, however, to the consideration of examples showing how the frequency data documented in Tables 1–4 cannot, by itself, convey the extent and nature of illustrative changes in the anthologies and the subsequent pedagogical experiences that these changes engender, an additional example providing further insight is provided in the use of Lottridge's book, *The Name of the Tree* (1989). Varying versions of this classic story picture book are found in both Ginn 3 (*Tales – Princesses, Peas, and Enchanted Trees,* pp. 25–32) and Nelson 2 (*Reach Out,* pp. 112–125). Ginn omitted 60% (12/20) of the original illustrations, shrank all eight (100%) of the retained illustrations, and cropped six of those eight (75%). In spite of these omissions, the shrinking, and the cropping, the Teachers' Resource Module ironically directs teachers to ask the students to view illustrations and predict characters and setting, to discuss the pictures and their importance to the understanding and enjoyment of the story, and to talk with the students about why they think it is called a "picture book story." The teacher is further directed to "obtain a copy of the original book so that they (the students) can see how important the pictures are to the story" (p. 44). Acquisition of the book, however, is easier said than done, short of placing a special order at a bookstore (providing the 1989 book is still in print), since requesting a book through interlibrary loan to find a library that may still have a copy of this book, is a fairly lengthy process. And the concept, proposed by Ginn, of "how important the pictures are to the story" (Teachers' Module, p. 44) is furthermore, difficult to take seriously, since Ginn omitted 60% of the original illustrations from this selection. If, as stated, illustrations are deemed important to the "understanding and enjoyment of the story," why does Ginn omit 60% of them, and crop 75% and shrink 100% of the retained illustrations?

In the Nelson 2 (*Reach Out*) version of the same Lottridge story picture book, Nelson omitted 35% of the original illustrations, shrank 100% of them, and cropped 15% of those retained. But the Nelson Teachers' Resource Book, much like Gage, informs teachers and students that illustrations enhance the text (p. 188), and asks students to look at the pictures to learn about the story, and to list "everything learned from the pictures" (p. 189). Obviously the learning outcomes anticipated for students using the Nelson anthologies are substantially limited by the extensive omissions, shrinking, and cropping that illustrations undergo, in spite of concerted pedagogical instructions.

Pedagogical add-ons such as the aforementioned are not limited to these selections, nor are they publisher or grade specific. Both Gage 3b and Gage 5b, for example, reiterate the commonly accepted adage "a picture is worth a thousand words" (Gage 3b, p. 36, TG p. 163; Gage 5b, p. 64, TG p. 198). Yet Gage seems to be sending a mixed message, in that across the grades Gage omits 58% of the original illustrations (i.e., a total of 1166/2011 illustrations). Still using the formula of one illustration being worth 1000 words, Gage's illustrative omissions would amount to over a million words. Language arts anthology selections undergoing comparable print text omissions would not be deemed to be authentic, nor would those anthologies be recommended for classroom use, yet such sizable illustrative omissions go completely unnoticed by those who approve and purchase the anthologies. Nor is any note taken of these illustrative omissions during classroom use, quite possibly because teachers are unaware of how much, or what, is missing.

Although Ed Young's powerful illustrations for Coerr's book *Sadako* (1993) also fell prey to publishers' cuts, this selection, and its placement within the anthology raises yet another question. Young traveled to Hiroshima to carefully create the 43 pastels to depict Sadako's deteriorating health, and to foreshadow her death with the ever-present symbolic folded cranes in a way that print text alone cannot. Gage reduced Young's illustrations to five and replaced his two almost Christ-like symbolic renderings of Sadako's statue, accompanying the words "This is our cry, this is our prayer: Peace in the world," with a small photo of the statue placed adjacent to some pedagogical text relating to the symbolism of cranes (p. 132). The aforementioned formula (i.e., a picture is worth 1,000 words) cannot be used to calculate the omission of Young's illustrations, in that even 38,000 words and the internet photos suggested in the Teachers' Guide (along with the caution to monitor those photos lest they be "too disturbing for students" p. 109), cannot convey the intended message or carry the emotional impact of Young's sensitive work purposefully created to accompany Coerr's print text. Furthermore, a publisher, cognizant of the interplay between text and illustration, would not have removed 88% of Young's illustrations, much less suggested internet war images as a replacement, which, by Gage's own admission, might be "too disturbing for students" (p. 109). Nor would a publisher, cognizant of the intensity of *Sadako,* be so insensitive as to have placed Danawl's nonsensical cartoon-like illustration and Priest's accompanying flippant poem "In the Next War" immediately after *Sadako* (Gage 6a, p. 134). Gage did just that, and, moreover, had teachers ask students if they "enjoyed" Priest's "suggestions on how we should fight the next war" (p. 135). The Gage suggestion that students create peace slogans like "Send pickles not missiles" or "Drive franks not tanks" (Gage 6a Teachers' Guide, p. 112) is equally in poor taste. Danawl's illustration coupled with Priest's trivialization of war (e.g., "Send our best pilots over in daring flights, their bombers full of fish eggs, huge cheeses and birthday cake icings… pelt them with leftover squash… saving for the very end our big weapon – the hamburger!" p. 134), immediately after *Sadako,* brutally jars the emotions raised by Young's illustrations, and borders on an insult to human dignity, or at the very least, indicates the publisher's insensitivity toward the ravages of war. This particular example of the compounded effects of omission, addition, and juxtaposition of illustrations raises yet another question—that of how the placement of selections within an anthology shapes the meaning(s) students can make from what they read, based on what immediately precedes and follows each entity. No illustration is an island unto itself, and student readers bear the brunt of substantial loss of meaning through the wanton shuffling, dealing, and discarding of illustrations in a manner comparable to that accorded playing cards at a card table.

Since the functional definition developed in this study states that illustrations extend, limit, enhance, describe, explain, decorate, represent, or contradict the accompanying print text, one can only speculate as to how altered the students' understanding of the *Sadako* text would be, due to the removal of 38 meaningful illustrations and the placement of what remains of the illustrations and the selection adjacent to another work in such a jarring and evocative manner. This Gage 6 example underscores the need for additional attention to, and further study of, not only the omission and addition of illustrations, and the placement of retained illustrations on the page, but also to the placement, order, and arrangement of the specific selections within the anthologies, how this placement affects the students' reading of the adjacent anthology selections, and shapes the concepts they form (i.e., in this case how the students perceive war).

Physical Attributes of Anthology Illustrations

The physical attributes of size and colour have already been mentioned in conjunction with other changes in previous examples. Their occurrence does, however, bear separate and closer examination.

Size. The category, size, was established to record the shrinking and enlarging of original illustrations separately. Cropping was recorded in yet another separate category, but all three often occur within the same selections, and these combinations were found to substantially limit and distort the details and information students could access.

Cropping cuts off portions of the original illustrations which at times contain vital details and information, as in a noteworthy example that completely eliminates the pet rabbit from Peteraf's book, *A Plant Called Spot* (1994). In spite of both the illustration of the rabbit and the accompanying print text being removed, the Teachers' Guide (Gage 1, *Ride a Rainbow,* p. 63) suggests teachers ask students to "preview the illustrations" (p. 442), "invite" them to indicate what they like or dislike about the illustrations, and ask what they would change (p. 448). No mention is made, however, about Gage's cropping of the pet rabbit in an enlarged illustration (and removing it from the story), and the main character's hand is shown suspended in mid-air, where it once rested on Fluffy the pet bunny's head (p. 63). This failure to acknowledge alterations made to the illustrations is not specific to solely this selection, nor do publishers' pedagogical comments overall take into account any loss of information due to the cropping of original illustrations. Thus students and teachers alike are at times not aware of how the illustrations are, at times, altered substantially in the anthology selections.

While cropping eliminates detail, shrinking can make illustrations so small that the details, though still there, are not decipherable. Shrinkage of the goalie's moccasins in the cover illustration of Brownridge's book, *The Moccasin Goalie* (1995) provides such an example. Gage shrank this full-page illustration to a small insert (approximately 4.7 cm x 6.2 cm) in the bottom left-hand corner of the anthology title page (Gage 4a, p. 8), thereby making Danny's moccasins hardly identifiable (see Appendix D). The focal full-page illustration from the cover of the trade book, featured again within the story, introduces the reader to Danny in goal wearing his moccasins, flanked by Anita and Bingo (his dog), with his two other "best friends," Marcel and Petou in the foreground. The accompanying text focuses the reader, first, on Danny's "four best friends" (which, by the way, the Teachers' Guide reduces to "three best friends," p. 10), then on his "crippled leg and foot" and his "leather moccasins," which earned him the nickname, "Moccasin Danny." The small drawing to the left indicates the actual size of the illustration, and Danny's moccasins, as they appear in the anthology due to that shrinkage.

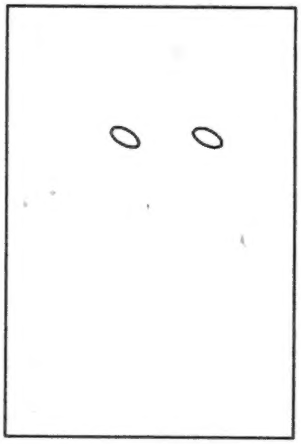

Figure 4–1. The size of Danny's moccasins

Gage moved the accompanying print text for this illustration two pages into the story, putting it beside two shrunken illustrations, one showing seven youngsters playing "road hockey," with no footwear distinguishable (p. 10), and one of the "men and big boys" beginning to flood the rink (p. 11). Consequently, in this example, not only is the moccasin focus of the story, a detail of prime import, shrunk beyond recognition, the adjacent print text is separated from the illustration and placed over the page where readers have to search it out, matching up the illustrative and print text to appreciate the story as a whole entity (in much the same way that dissertation readers have had to go to Appendix D to search out the illustrations described here).

Decades ago, research (Goldsmith, 1984; Hartley, 1985; Moebius, 1986) suggested that such separations, and the position of illustrations on a page affected meaning-making for readers. Given the salience of the moccasins in the title and the original illustrations, and the prominent role of the cover illustration which appears again within the story, the shrinking of this full-page illustration to a size smaller than a playing card in the bottom corner of the anthology page, is worth noting. Moebius (1986) commented on how the position of a character on a page sends messages of power, social status, and self-image (p. 148). Goldsmith (1984) cited and reviewed a number of studies that similarly dealt with the inter-relatedness of how illustrations are placed on a page, what people perceive when looking at the non-print entities on that page, and the size of the illustration. Though the psychology of seeing, eye movements, and how illustrations are composed and placed on the page are beyond the scope of my present study, they certainly merit further study in conjunction with how the original trade book illustration layout is altered in the anthologies. It would be of interest, in the above example, to know how the transition from full-page centre to shrunken lower left corner in the Gage title page affects the readers' perception of the significance of physical condition of Danny's legs and feet, and the meaningfulness of the miniaturized pivotal moccasins.

Gage 4a, furthermore, severely shrank another full-page illustration showing a moccasin-wearing Danny surrounded by his team-mates on the ice to a mere 6.1 cm x 8 cm. (top left-hand corner of p. 16), which diminished his moccasins to about the size of a kernel of rice. In addition to shrinking seven of the eight illustrations, Gage omitted eight other original illustrations (8/16), thereby further eliminating pertinent illustrative information. Five of the omitted illustrations featured Danny, and three of those five showed him wearing his moccasins. Also of note is Brownridge's depiction of Danny's sense of loss and devastation after being cut from the line-up. This is conveyed by showing Danny lying awake in bed, "staring at the ceiling," wide-eyed, with a photo of a hockey player, quite possibly his hero brother Bob (to whom the book is dedicated), sitting on his bedside table. This illustration, paramount in the details it provides which are not given in the print text, transcends depths of feeling that the print text can only hint at by having Danny talk to himself, "My first chance to wear a uniform and play real hockey, and now it's gone" (p. 13). The anthology reader, however, is deprived of the deep feelings and insights evoked by this illustration, because it is one of the eight that was omitted. Nor, much to the deprivation of teachers and students, does the Gage 4a Teachers' Guide explore the biographical details embedded in this Brownridge story, which are related in part in the anthology's "Meet Author and Artist" section (p. 20).

When Brownridge was asked about his reaction to how the anthologies cropped and shrank his illustrations, and reformatted his work (personal communiqué, Feb. 27, 2003), he responded with words very similar to those used by Abeel, "When I give my work to a publisher of anthologies, I have no control over how it is portrayed." He went on to indicate that not only did publishers make illustrative changes, but that a "flap was made over [his] use of the word 'crippled.'" Publishers and "several respected teachers and librarians" took exception to the word, and he was asked to change it to something more politically correct, such as "handicapped leg" or "twisted leg." He refused, which is understandable, given the biographical nature of his hockey stories. He writes describing his own personal condition, both illustratively through his depiction of the goalie in moccasins, and through his careful choice of words. Brownridge was not only born with misshapen feet that could not fit into a pair of skates, he also had spina bifida, at a time during the Depression when medical help for the small-town Saskatchewan boy could only be found in distant Winnipeg hospitals. Fortunately, his father was a station agent so Brownridge could ride the train to and from Winnipeg for medical treatment that proved helpful, but not corrective enough to allow him to wear skates. In the book, Moccasin Danny relates his Dad saying "we had hockey on the brain," and "Mom said she heard me talking about hockey in my sleep." Brownridge idolized his older brother Bob, who played for the Maple Leafs, (2002, *Victory at Paradise Hill*). Brownridge loved hockey, and tells how he would have to be called in from playing hockey out in the cold because he didn't have any feeling in his legs, which "often got frostbitten" (*Meet Author and Artist*, Gage 4a, p. 20). At the age of 16, doctors removed one of his legs. But hockey still remained a major part of his life as Brownridge studied graphic arts, and went on to design the logo for the NHL Calgary Flames hockey uniforms.

Brownridge confesses, "I carried the story [*Moccasin Goalie*] around in my head for years" (Gage 4a, p. 20). By being both author and illustrator, he is able to convey that story to his readers on both the illustrative and the textual level, a classic example of what Feldman (1981) called the contrapuntal relationship between print text and illustration (p. 651). Brownridge's summative comment, when asked about the alterations to his work during anthologization, was "I used the term 'crippled leg and foot'. Sometimes the politically correct, is an ass. The book is a Canadian best seller." (personal communiqué, February 28, 2003).

Although Nelson 4 (*And Who Are You?* pp. 20–31) refrained from the extreme shrinkages noted above when presenting the further adventures of Moccasin Danny (*The Final Game*, 1997), they showed no greater respect for Brownridge's work, in that they omitted 60% (9/15) of the original illustrations, placed two out of sequence (pp. 22,25), and shrank and cropped 50% (3/6) of the retained illustrations. Nelson placed the print text (altered to read, "I had a club foot. My leg and foot were twisted so I couldn't wear skates," p.20) opposite the first anthology illustration which was partially covered with a "Learning Goals" text box. In spite of offering students such an impoverished, and somewhat confused illustrative version of *The Final Game*, and providing very little biographical information about the author illustrator (four sentences, "About the Author", p. 17), the Nelson Teachers' Guide asks students to "use illustrations to predict what will happen in the story" (p. 21), and whether the (remaining six) illustrations helped the students make predictions. Nelson also invites students to explore the hockey players' feelings and draw cartoons, including speech and thought balloons, of the characters. The Guide, furthermore, asks how the story would be different if written from the perspective of someone else, like Anita or Petou, and suggests the students write about exciting moments in the story from those characters' points of view. A logical assumption would be that one such exciting moment the students might want to write about would be the spectacular save Anita made, depicted on the book cover, with her sliding across the ice, flat out on her stomach, her braids flying out behind her head. Another such moment in the story would be Petou's winning goal, as he "cooly tipped it in." Nelson, however, omitted both illustrations of these momentous plays. As a matter of fact, the illustrations of Danny are cut from 11 to six, those of Anita from nine to five, and the illustrations of Petou, who is the hero of the game, hoisted onto the team's shoulders and carried off the ice, were cut to less than half, from nine illustrations to four. I say this only to raise the question of how students can be asked to write about these "exciting moments" from the "point of view of either Anita or Petou" (p. 19) when so much of the illustrative text portraying these moments has been omitted. In light of these omissions, the Teachers' Guide request is not reasonable.

Needless to say, including such extensive descriptive detail as this regarding Brownridge's work, for the illustrations in each of the 416 selections examined, is impossible. But, when looking at the raw numerical data, and the percentages, it must be borne in mind that similar detail exists behind each recorded number. The above expansive discourse is given to indicate the nature and extent of what is lost, in each numerically recorded change for each of the (roughly) 2424 illustrations in the selections examined during this study, in order to address the question of whether the documented changes "matter."

Shrinking of illustrations occurred far more frequently than enlarging throughout grades one through six, across all publishers. Overall shrinkages by publisher ranged from 44% to 59%, whereas the percent of selections that enlarged illustrations ranged from 7% to 16%. Cropping of the original illustrations varied from publisher to publisher, between 25% and 37%, and, grade-to-grade it ranged from 20% to 50%. As can be seen from the findings and examples cited above, the omitting, enlarging, shrinking, and cropping of illustrations vary from grade to grade, and as indicated in Table 1, are not publisher specific. The considerable incidence of these changes, however can and does, affect the reading and meaning of anthology selections. Hence teachers and their students need to be aware of any alterations that are made to the size of the original illustrations in that the changes at times lead to misinformation.

To respond to critics who might ask whether size matters, or more generally, if being true to an original work (i.e., retaining authenticity) is important, it needs to be noted that size alterations can be a contributing factor to misinformation in the anthology selections. In Lavies' book (*Lily Pad Pond*) she carefully noted that many of the animals in her photos "are shown larger than they occur in nature," and gave a scale for "the approximate enlargements" for each (1989, unpaginated). Ginn, however, omitted this notation of scale, and proceeded to shrink and crop the eight retained photos (while omitting the other 20), thereby considerably changing this *National Geographic* photo journalist's work, and contributing to this anthology selection's lack of accuracy (Ginn 4 *Fur, Feathers, Scales, and Skin*, pp. 14–17). Ginn's disregard for Lavies' original scale (i.e., 3:1), and the subsequent shrinking of the full-page illustration of a fisher spider to fit a mere 6.3 x 8.3 cm. rectangle (p. 16), destroys any concept of its original size. An extremely informative and eye-pleasing 32-page photo essay is thus reduced to a four-page anthology selection that distorts the sizes of the eight retained pond creatures. In this Ginn selection, the compounded changes are such that even the Teachers' Module summary of the tadpole's lifecycle is inaccurate (i.e., out of sequence, p. 27). But that did not preclude the publisher from asking students to "use diagrams to interpret content," "retell the photo essay…" and so on (p. 27). Illustration size, in this selection is, however, a vital contributing factor in compromising Lavies' original photo essay. The sizes of the anthology illustrations misinform students of the relative size of these pond creatures. Similarly, altering sizes of illustrations in other original works affects the knowledge students gain, and their overall comprehension and enjoyment of other selections as well.

Colour. Size alterations are, however, not the only factor contributing to misinformation during anthologization. Appreciable colour changes in the anthology selection illustrations were noted and recorded for analysis, in a category dedicated to colour alterations (see Tables 1 and 2). In most cases the colour variations were slight and seemed to be inadvertent, at times due to the fact that the colour of the paper had been changed, either going from a white original page to a coloured anthology page (or vice versa), or they were simply a product of reproduction technology and quality. Black and white photos sometimes acquired a brownish tinge in the anthologies (e.g., Gage 4b, p. 24). Overall, the incidence of colours noticeably not being true to their originals ranged from 29% to 51% by grade, and 38% to 41% by publisher.

Though colour changes were often not noteworthy, there are times when colour changes affect the accessibility of a selection, or impact meaning. Muting the colour differences between Lobel's characters Frog and Toad (1971, 1976), for example, makes it more challenging for young readers to differentiate between them, or tell which is which, especially when both are shown carrying a garden rake as they run through the woods and high grass to surreptitiously rake each others' leaves (Ginn 2 *In My World*, pp. 17–24; Nelson 2 *Step Out*, pp. 8–21).

At other times, anthology colours are not supportive of a particular story's seasons and settings. The original spring greens in Waterton's book *Petranella* (1980), for example, turn into browns in Ginn 3 (*Carving New Frontiers,* pp. 4–13), whereas Ginn gives the original browns and greys of the desert drought in *The Name of the Tree* (Lottridge, 1989) a green tinge (Ginn 3, *Tales – Princesses, Peas, and Enchanted Trees,* pp. 25–32). This latter change may primarily be due to Ginn's use of green paper which tends to distort the original dusty greys and browns of the desert, to shades of greenish grey that belie the extreme dryness indicated by the print text. This oversight, or lack of attention to detail, on Ginn's part, however, affects how students perceive a desert and respond to this piece of work. Based on the misinformation conveyed by the greenish tinge of the desert, students could be misled by the images they form of a desert and drought, as well as in their concepts of the severe consequences of drought, which are the driving force of the story. This misleading information affects how the students will respond when they are directed to "discuss the pictures and their importance to the understanding and the enjoyment" of the story (p. 44). Similar colour-related misconceptions can occur during the reading of the Nelson 6 version (*Choosing Peace,* pp. 50–57) of Waldman's (1997) book, *The Never-Ending Greenness,* in that the students are asked to use the title and the illustrations to "predict what the story is about" (Teachers' Guide, p. 29). Given the reference to greenness in the title, one cannot help but notice that the anthology greens are not true to the original.

Although anthology changes in colour may be related to reproduction technology, they are, on the other hand, at times also an intentional and obvious publisher's choice, as for example, when a publisher chooses to replace the original black and white illustrations with full-coloured ones (e. g., "Save the World for Me" in Ginn 5, *Together is Better,* p.78; "Brontosaurus" in Ginn 2 *Amazing Animals,* pp. 30–32). However, whether or not the anthology colour changes are inadvertent or not is immaterial, as the end result is the same, the rendering of an altered work. In the case of "Brontosaurus," the change from black and white to colour may not be particularly worth noting, but when this change occurs in the context of Black culture and literature, the change takes on more meaning, and will be discussed shortly.

Based on research regarding the visual appeal of illustrations (Duchastel & Waller, 1979; Evans et al., 1987), supported by work done with younger children (Fleming, 1967), it seems reasonable to conclude colour in illustrations might attract readers and enhance their enjoyment of the literature. Readers, having been attracted to the illustrations, could note details not found in the print text, providing the illustrations are not excessively shrunk. That information, gleaned from the illustrations, would affect the meanings the students construct from the whole text, as well as influencing their enjoyment of the text, and their appreciation of the artwork. The colours in the altered illustration, however, do not always remain true to the print text, as is the case in Ginn's depiction of the main character's clothes as yellow (Ginn 4 *And the Message Is,* p. 67) versus Little's biographical recollection of a homemade blue and pink outfit, in the print text. When anthology illustrations differ in colour from the originals, or when textual references to colour differ from that depicted in the illustrations, students' responses to the selections are affected, and their comprehension influenced by any misinformation presented in the illustrations.

The separate category, diversity, created for the specific colour change alluded to earlier, accommodates the racialized colour-related changes, along with other multicultural and racial changes, as well as encompassing changes in either or both gender and age (see Table 1). A noteworthy example involving changes from black and white to colour occurred when Ginn transformed one of the two Black girls in Giovanni's poem, "two friends" (1990, In *Spin a Soft Black Song*, p. 25) into a Caucasian (white) girl. When Ginn artist, Sarazin, replaced Martin's original black and white illustration of two Black girls, with a full colour illustration of a Black girl, a Caucasian girl, and two boys of undetermined heritage (Ginn 3 *Spreading My Wings*, p. 35), the poem is substantially altered for readers. Even though, the words stay the same, the change from black and white to full colour affects the overall meaning of the poem, thereby making any students' responses to the Teachers' Guide instruction to "picture what the girls actually looked like" meaningless (p. 55).

Meaning and mood of anthology selections are altered when colour changes are made that introduce an altered racialized heritage for the characters in the selections, through either altered skin or hair colours, or sometimes both, and these changes are often accompanied with further changes in hairstyle or hair texture as well. Keith's aforementioned story picture book, *A Small Lot* (1968), falls in this category by providing an example of such a colour change for one of its main characters. Ginn 2 turned one of the blond-haired, fair-skinned boys, to whom the book is dedicated, into a child of undetermined racial origin by darkening his skin colour and his hair (*People! Places!* pp. 20–26). Similarly, the darkening of the major characters' skin shades also occurs in the anthology versions of Lee's (1991) poem "Jenny the Juvenile Juggler" (Ginn 2 *Just Watch Me!*, pp. 11–13) and Hest's (1994) picture book *Ruby's Storm* (Ginn 2 *Feel the Power*, pp. 12–19).

A comparable colour change, but somewhat in reverse, occurred in Nelson's version of Grimes' poem "I Am" (1997), when Nelson 2 (*Reach Out*, p. 7) replaced all five of Pinkney's photos of black children with drawings and a photo of children of undetermined racial heritage (see Appendix E). Nelson 3 (*Keepsakes and Treasures*, p. 30–33) transformed the blond toddler in Waddell's *The Big Big Sea* (1994) into a native-looking older youngster, while conversely, the self-declared and very obviously Metis character in Mamchur's *In the Garden* (1993) was turned into a Caucasian-looking teen by Gage (Gage 4b, p. 38).

Colour changes, even more sweeping and all encompassing than those previously mentioned, occur in the Ginn 5 transformation of bright golds and yellows, and the permeating sunlight of Hamanaka's 32-page picture book, *All the Colors of the Earth* (1994) into dark greens, blues, and purple (*Exploring Heritage*, pp. 4–5). The distinct mixed-race children of "roaring browns," "whispering golds," and "crackling russets," surrounded by "colors of love" (i.e., a Black father, Caucasian mother cradling an "amber" child, plus numerous other children of colour, cinnamon, walnut, wheat, ivory, ginger, caramel, chocolate, and honey) as depicted in the original trade book, became seven tiny figures of indiscernible racial heritage, against a dark-coloured earth devoid of sun (p. 4). The carefully crafted colours and features of Hamanaka's children, some of whom reflect her own Japanese heritage, are obliterated in an homogenized, substituted, unconnected Ngai illustration, done in colours that jar with the text (Nikolajeva & Scott, 2001), but the students are nonetheless ironically asked to use Creative Writer to "add background colors" that "suit the poem" (Teachers' Module, p. 10).

An equally obtrusive shift, involving colour, in illustrations and the pedagogical add-ons, occurred when Ginn 6 incorporated Hughes' poems "The Dream Keeper" (1986) and "To You" (1993) into its anthology. Both poems reflect Hughes' Black heritage and are originally illustrated in keeping with this context. Ginn's change of illustrator, however, provided a totally different, bright, and colourful shared illustration for the two poems. The Teachers' Guide suggests that students be made aware of "a belief of some First Nations peoples that bad dreams can be caught" in a dream catcher, and proceeds with instructions for making dream catchers (Ginn 6 *Off the Page* Teachers' Resource Module, p. 127). This totally disconnected colour-related shift from Black culture to Native American beliefs is not consistent with the context of Hughes' work and culture, or the content and concepts of Hughes' dreams. Hughes' dreams are very definitely the waking, thinking, hopeful visions of his (Black) people, not "bad" or scary night dreams to be caught in the Native dream catcher outlined in the Teachers' Module.

Incongruous colour-related anthology changes in works such as those just cited tend to confuse, but some changes are more subtle and less obtrusive, as in the Nelson 3 anthology version of Sanderson's (1990) book, *Two Pairs of Shoes* (*Hand in Hand*, pp. 142–145). In an understated and inexplicable change related to colour, culture, and racialized heritage, the trade book title page illustration of Maggie's stocking feet (see Appendix F), was replaced by a small pair of (cropped) black patent shoes (Nelson 3 *Hand in Hand*, p. 142), thereby eliminating the neutrality of unshod feet, and connoting a choice of patent shoes over moccasins. Nelson, furthermore, only shows Maggie receiving patent shoes, whereas she is originally depicted delighted by both gifts, when receiving both shoes and moccasins (Appendix F).

There does not seem to be any consistent or apparent underlying rationale for multicultural-related colour changes, or their relation to the print text in the anthology illustrations. It would seem reasonable to hypothesize that the inconsistent, seemingly haphazard, pseudo-multicultural colour changes encountered in the anthologies are more apt to puzzle readers, rather than affirm and celebrate their cultural and ethnic identities. Though these inconsistent colour-related changes are recorded in Table 2, this anomaly is explored more fully by Smith, Phillips, Leithead, and Rawdah (in press).

Placement of Illustrations: Both Within the Selection and on the Page

The order in which illustrations occur within the print text throughout the selections, their placement on the individual pages, and the ratio of illustrations to print text, affect how a readers makes meaning of the whole text. When one or the other is altered, it can, and does, affect the way in which readers create their poem (Rosenblatt, 1978).

Mis-sequencing of illustrations. Instances of altering the sequence, or the mis-sequencing of illustrations (i.e., placing them out of sequence), in the anthology selections, were noted and recorded in a separate category. The incidence of mis-sequencing varied from 63% of the selections in grade one to 13% of the grade five selections, and was not publisher specific. The percent of selections that mis-sequenced illustrations varied by publisher and grade from 0% (Ginn 2) to 100% (Nelson 1), with various grades for all publishers lying in between (e.g., Ginn 3 at 13%, Gage 2 at 38%, Gage 1 at 71%, and so on). Those percentages alone, however, cannot convey the ambiguity and confusion mis-sequencing can cause.

Meanings of the stories become more difficult to access, especially for beginning readers who are more dependent on visual cues, when mis-sequencing is common (i.e., 63% overall in grade one). This re-ordering of illustrations, however, makes reading a challenge at any reading level, as Ginn's treatment of the illustrations in Bruchac's book *Fox Song* (1993) so aptly demonstrates. The final illustration in this Ginn 4 anthology selection is cropped from an original one midway through the book, where it accompanied the words, "Together they would pick berries that were as Grama put it 'Just a little too ripe for us to take back, so we have to eat them here…'," with Jamie happily sitting beside her "Grama," popping blueberries in her mouth. Ginn took its cropped illustration and placed it at the end of the story to depict Jamie singing the fox song to the fox after her grandmother's death. Ginn, however, neglected to remove the (now deceased) grandmother's knee on which Jamie's hand is still resting (p. 20). Moreover, by asking students to use the misplaced "textual cues to construct and confirm meaning" (Teacher Module *Within My Circle*, p. 27), when meaning has been altered by mis-sequencing plus the other illustrative changes, Ginn turns this sensitive heart-wrenching story into a confusing pedagogical puzzle.

The Gage 1 version (*Ride a Rainbow*, pp. 38–47) of Morris's story picture book *The Longest Journey in the World* (1970) provides a prime example of mis-sequencing in a grade one anthology, which renders an already fairly complex trade book inaccessible for early readers. The caterpillar's journey differs substantially in the trade book (Figure 4–2) from that in its disjointed anthology counterpart (Figure 4–3). To help clarify the discussion that follows regarding the reordering of these illustrations in the anthology selection, the computer-generated graphics below indicate how the caterpillar's long journey would look, in both the original trade book and the anthology version.

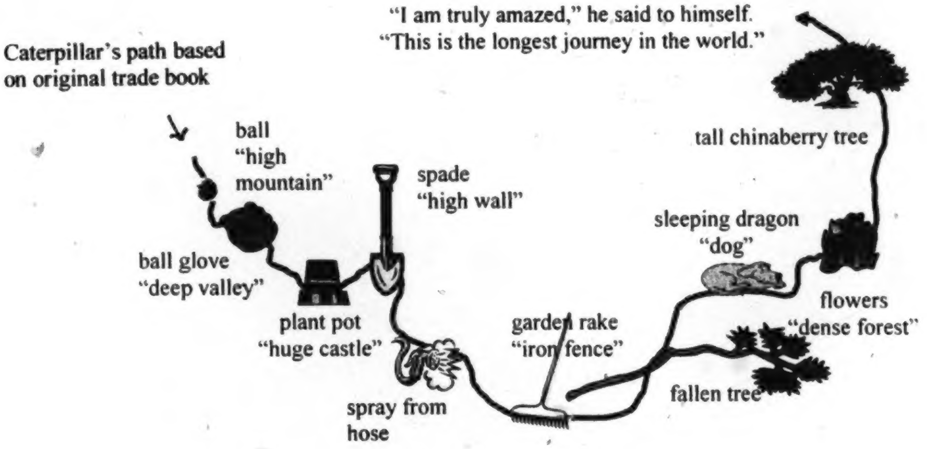
Caterpillar's path based on original trade book
"I am truly amazed," he said to himself. "This is the longest journey in the world."
ball
"high mountain"
spade
"high wall"
tall chinaberry tree
sleeping dragon
"dog"
ball glove
"deep valley"
plant pot
"huge castle"
garden rake
"iron fence"
flowers
"dense forest"
fallen tree
spray from hose

Figure 4–2. Caterpillar's journey in *The Longest Journey in the World* (Morris, 1970).

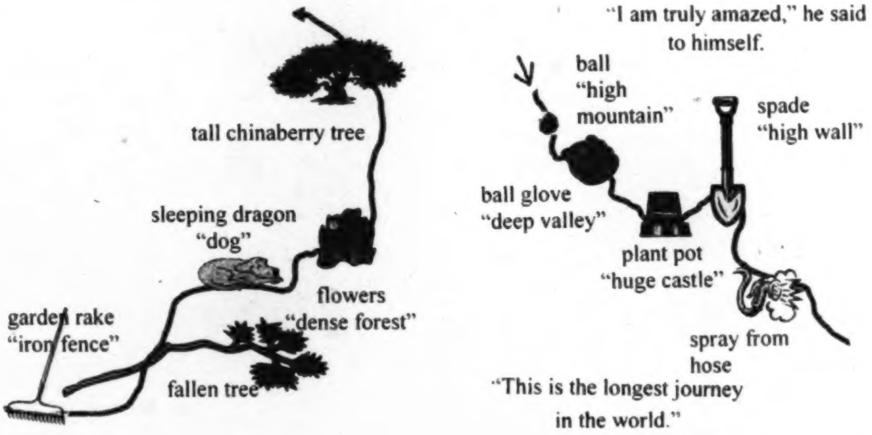
tall chinaberry tree
sleeping dragon
"dog"
garden rake
"iron fence"
flowers
"dense forest"
fallen tree
"I am truly amazed," he said to himself.
ball
"high mountain"
spade
"high wall"
ball glove
"deep valley"
plant pot
"huge castle"
spray from hose
"This is the longest journey in the world."

Figure 4–3. Caterpillar's journey in Gage 1 *Ride a Rainbow* (2000, pp. 46–47).

Instead of providing a complete illustrative overview, tracing the caterpillar's long journey from beginning to end, as depicted in the final double-spread illustration of Morris's original trade book (Figure 4–2), the mis-sequenced last two pages in the Gage anthology place the journey's end before its beginning, thus making the journey totally unintelligible (Figure 4–3). In addition to reversing the final two illustrations in this selection (pp. 46–47), Gage complicated this confusing mis-sequenced journey even more by leaving the now-unrelated print text ("I am truly … in the world.") on the last anthology page above and below the misplaced illustration. So, instead of the final two pages providing a satisfying illustrative conclusion that depicts the caterpillar (supported by the corresponding print text "looking back" to see "how far he had come") Gage's reversal of illustrations presents the caterpillar looking back over the last half of his journey before he even undertakes the first half!

The reversal of the final two illustrations in the Gage anthology (Figure 4–3) results in two separate pictorial entities, which do not illustrate the caterpillar's journey, or the story, in any of the capacities outlined by the functional definition of illustration developed in this study. This mis-ordering of illustrations presents a comprehension hurdle for the readers. Coupled with a fairly advanced vocabulary (e.g., caterpillar, climbed, crawled, castle, dragon, mountain, journey, chinaberry, etc.), and Morris's clever use of the contradictory function of illustrations, the mis-sequencing makes this a daunting read for grade one youngsters, and the compounded changes leave early readers puzzled and unable to make sense of the illustrative conclusion.

The true irony of these compounded changes, however, lies in a phrase buried in a two-sentence summary in the Teachers' Guide (p. 430), which states in part, "*Since the illustrations and the text do not support each other, the challenge lies* in predicting how ordinary objects might look to someone so small." (p. 430). The italics are mine, and though this statement could be construed as an relatively insightful editorial statement, based on the overall treatment this selection receives, my inclination is to suggest that the true *challenge* lies elsewhere in this Gage text. Oblivious of the omissions and reversals, Gage directed the teacher and students to "view the illustrations" (p. 431), and asked students to list the common objects encountered along this journey (p. 432), even though the anthology selection had omitted both textual and illustrative portions relating to the water hose (i.e., the "wide river") and the garden rake (i.e., the "iron fence"). We can only speculate that the reversal of the last two pages and the resulting mis-matched text and illustrations are due to publisher editorial errors. But, posing a question about the common objects encountered along the caterpillar's journey, when two of those (the hose and the rake) are omitted, makes editorial error an implausible, unacceptable, and inadequate explanation for this publisher's handling of Morris' story picture book.

Mis-sequencing and pedagogical issues aside, the challenging nature of the intentional contradictory function of illustration and print text, combined with the advanced vocabulary, which make this an "intelligent picture book" (Stephens, 1992), raises questions about the wisdom of a publisher offering a selection this complex to beginning readers. As Stephens indicates, the contradictory function of illustration provides a challenging and intellectually satisfying read for more sophisticated readers, but grade one students are not usually accomplished or sophisticated readers. Gage's version of Morris' book, complicated with its inexplicable omissions and misplaced text, on top of the illustrative mis-sequencing, presents young readers with challenges laborious enough to defeat even the most avid neophyte reader.

Not all incidences of mis-sequencing are as substantial and perplexing as the Morris example just described, but the reordering of illustrations does occur across all grades and publishers, and is even considered by some publishers not to be of import. The Ginn 6 title page (*Off the Page,* pp. 22–26), for example, reorders the illustrations from Minty's photo essay, *Wildland Visions: Newfoundland and Labrador* (1993), and in the accompanying Teachers' Module, in a section labelled "Understand Features of a Personal Photo Essay" raises the question, "Is there an order to the photographs, or could they be viewed in any order?" (p. 41). The response in the Module, that "photos may be viewed in any order" flies in the face of the great care with which Minty organized his photographs and his text in sections with subtitles. And no, photos in a photo essay may *not* be "viewed in any order." Not only does Ginn rearrange the order in which Minty presents his photographs in this selection (pp. 50, 11, 13, 9, 30, 29), Ginn's title page juxtaposes a photo with unrelated text (see Appendix G). An illustration of rocks that originally accompanied print text "Seeing up Close" (p. 46), which describes seeing shapes and textures, is placed with the text for "Peace of Mind" (p. 7), from the beginning of Minty's work, where he describes how he photographs what he loves.

As indicated earlier, it is not only emergent and beginning readers who struggle when illustrations are mis-sequenced. When the publishers reorder, mis-sequence, and mis-match illustrations to print text, as in the aforementioned examples, it limits accessibility, confounds the readers, and alters the meaning of the selection, for even more accomplished readers, as well as compromising the work's authenticity and intent.

Illustration-print proximity and ratios. According to some research (Dwyer, 1972, 1976, 1985; Hartley, 1985; Moebius, 1986), which illustrations are used, how they are placed on a page, and their proximity to related print text affects the meaning readers make from a selection. Effects of such choices are evident, for example, in the Gage title page for Titkala (Shaw-MacKinnon, 1996). The trade book cover shows a young girl, handing her father the harp seal she carved for him. Seeing the title, *Titkala,* and the girl together in that initial illustration, leads readers to make the connection between the two; whereas when the Gage title page superimposes *Titkala* on the illustration of the village (p. 66), it causes readers to connect the name Titkala with the village, rather than the girl.

Two ways in which the placement of illustrations in anthology selections was found to differ from their original counterparts are recorded as illustration-print proximity and illustration-print ratios (Tables 1 and 2). Numerous examples of illustration-print proximity changes exist in the anthologies, and the overall incidence varies, by grade, from 80% of the selections in grade one to a high of 95% in grade three, and by publisher from 78% (Gage) to 88% (Nelson). The illustration-print ratio changes made in the anthology selections are also relatively high, with grade one having the highest incidence of change (90%) and grade six the lowest (65%). Although both Gage 1 and Nelson 1 vie for the highest incidence of illustration-print ratio changes (100%), by publisher overall the incidence of ratio changes are fairly similar, ranging from 71% (Gage) to 79% (Nelson).

Millions of Snowflakes (Siddals, 1998), as it appears in Gage 1 (*Busy Days,* pp. 70–75), provides a typical, yet specific, example of what happens to illustration-print text proximity during anthologization, and demonstrates how a reader's comprehension can be affected. Gage's omission of 10 of 26 illustrations in this selection, including the title page illustration that is covered in snowflakes, limits a young child's concept of millions. Moreover, it also decreases the illustrative supportive cues and clues that the original illustration-text proximity provided, by changing the proximity of the retained illustrations to the accompanying lines and stanzas of the poem. For example, in the original book, the very first line ("One little snowflake") is placed below a single snowflake, thereby showing a young reader the concept of oneness; the second line ("falls on my nose") is placed under the illustration of the snowflake descending towards the child's nose. The Gage anthology, on the other hand, omits the first illustration and places both phrases beside the second illustration of the descending snowflake, thereby weakening the visual clue and the teachable moment for both the concept of oneness and of falling. Due to the ten omitted illustrations, this sort of mis-matched text and illustrations continues. The pedagogical add-ons become ludicrous as the Teachers' Guide directs teachers to "talk about how the picture beside each verse can help the children figure out what the words say" (Gage 1 *Busy Days,* p. 360), "how effectively the illustrator's work matches and/or enhances the words," and "what an illustrator must do to make the pictures fit the words" (p. 363). Though these statements are all true of the contrapuntal nature of the illustrations and print text, and illustration-print proximity in Siddal's original book, they are not applicable in the anthology, where Gage has substantially altered both print-text proximity and ratios. Despite the anthology omitting 39% of the original illustrations, the Guide states, "The illustrations that accompany fiction, non-fiction, and poetry are often as important as the words" (p. 363). In this example the omissions, with the incumbent changes in illustration-print proximity and ratios, combine to distort and decrease children's perception of *millions* of snowflakes, and limit their understanding of the concepts introduced (oneness, falling, and so on), thereby diminishing their comprehension and their enjoyment of the selection.

As Table 1 indicates, a high percent of the selections across all grades and publishers make changes in both the illustration-print proximity and ratio categories. Proximity changes often accompany the practice of shrinking full-page illustrations to place them under, beside, or above print text on the same page, presumably to conserve space. However, space conservation cannot be the only rationale, because at times illustrations are indeed enlarged in the anthologies (e. g. 100% of Nelson 1 and 43% of Gage 1 selections enlarge their illustrations). Furthermore, whenever publishers either added illustrators or illustrations, or did both, more space was required for the altered anthology selections than that used by the original works. Therefore, space conservation cannot be the only driving rationale for the changes that are made to illustration-print proximity and ratios.

Overall, though, space limitations seem to be a contributing factor in proximity and ratio changes, in that a fairly consistent pattern of shrinking the illustrations to fit them onto the same page with the print text can be noted. *Lizzie's Invitation* (Keller, 1987), the 30-page story picture book referred to previously while discussing pedagogical add-ons, is shrunk to eight anthology pages (Gage 2a, pp. 34–41), and provides an example of space conservation affecting both illustration-print proximity and the illustration-print ratio. Gage omitted 14 of 31 original illustrations, thereby increasing the print text to illustration ratio. Then, to fit the retained 17 illustrations and the print text into eight pages, the illustrations are shrunk and cropped, and placed, two or three per anthology page, with the end result of substantially altering illustration-print proximity. On perhaps what is the most cluttered and crowded page in the anthology, one illustration is reversed (flipped) to fit into a top right-hand corner, two other illustrations are reduced to less than half their original sizes, and a sentence is omitted, so that three illustrations and 16 lines of print all fit on one anthology page (p. 35), whereas originally only one illustration appeared on each page. When four pages of original text (print text and illustrations) are compressed into one anthology page, and a pivotal sentence is deleted, of course the print density increases, print text-illustration ratio is altered, and the illustration-print text proximity changes as well. All this cannot help but alter the accessibility of this picture book for grade two readers. On the whole, and in a similar manner, most anthology selections have a higher print text to illustration ratio than the original trade books, and the retained print text is not always in close proximity to its accompanying illustration, thereby creating two changes that can impede and hamper the reading success of any reader, not just emergent or early readers.

Illustrative Changes not Fitting into Existing Established Categories

The category designated in Tables 1 and 2 as "illustrations altered – other" proved to be somewhat of a catch-all, and bears clarification. This category includes changes such as an altered number of the depicted characters; reversing of an illustration, or a cropped portion thereof; changing the way a flag looks (i.e., making it look less American); deleting a rabbit, nudity, pregnancy or a female on a skateboard; adding a helmet; changing the labels or captions attached to illustrations; changing hand-lettered illustrative notes into typewritten portions of print text; changing the content of the illustration; changing or omitting the borders around the original illustrations; superimposing print text on the illustrations, and so on. The omission of nudity and pregnancy illustrations can be attributed to publishers' editing or censorship (Ravitch, 2003), adding a bike helmet or deleting a female on a skateboard could be due to safety and stereotyping factors, and altering the flag and changing a soccer ball to a football to add Canadian content to Canadian editions. But the rationale for other changes remains elusive. The superimposing of print text on illustrations is by far the most common change in this category. For example, 65% of the Nelson 5 selections superimpose a "Learning Goals" text box on the first anthology illustration.

Two rather similar examples of changes made to handwritten notes, which do not fit into any of the existing categories, appear in two different anthologies. Ginn transformed an illustration of a hand-printed note posted on a fridge into an italicized portion of the print text ("Billy's World", Ginn 3, *Spreading My Wings*, p. 42). The changes made to Billy's original note (Weber-Pillwax, 1989), are similar to those made in the Gage 2 anthology to the illustration of a note in *There are No Polar Bears Here* (Simpson, 1995). Gage took an original illustration of Kerry's handwritten note to the polar bear, with its two drawings and its child-like spelling errors, and turned it into an italicized portion of print text (Gage 2a, p. 133). Furthermore the spelling in Kerry's note was corrected and her drawings omitted —changes that substantially diminish the note's impact, and obliterate the child-likeness of her original note.

The illustrations altered – other category, as indicated earlier, reflects any changes made to the anthology illustrations that do not fit into the established categories. The overall grade-by-grade percentages of anthology selections representing these sorts of changes are not grade or publisher specific, and varied from 30% in grade one to 64% in grade four, and publisher-to-publisher, from 43% (Ginn) to 64% (Nelson).

Chapter Summary

Although my findings are recorded in Table 1 in fractions and by percent to facilitate comparisons during subsequent research, there is no way that these notations indicate the full extent and nature of the changes that the illustrations in children's literature undergo when anthologized. Even though each illustration change is noted, coded, and recorded in established categories, these separate changes can, and do, occur together in the illustrations of a single selection, thereby resulting in an overall, cumulative effect far greater than each taken separately. The effects of those changes are therefore compounded. When one or more of the coded anthology illustration changes occur together in the same anthology selection (be they omissions, additions, changed and added illustrators, shrinking, enlarging, cropping, colour and diversity-related changes, changes in illustration styles, redundancy, mis-sequencing, illustration-print text proximity, illustration-print text ratios, pedagogical add-ons, or "– other" changes), they combine to influence the meaning that a reader makes, and ultimately, the reader's enjoyment of, and appreciation for, literature. Jointly, the changes produce various possible permutations of interpretations and understandings for the reader that are significantly different than those the reader would experience when reading the original trade book. Precisely how, how much, and in what ways, this altered anthology reading experience differs from the reading of the original piece of literature is speculative at this point, as an analysis of the readers' experiences and responses are beyond the scope of this study, and are yet to be conducted.

In summary, the findings as discussed throughout Chapter 4 are based on the examination of the illustrations found in the accessible selections of the three most commonly used Canadian elementary anthologies (Gage, Ginn, and Nelson, grades 1–6) and their trade book counterparts. Furthermore, the findings from my study, as documented in this chapter, have a specificity that earlier studies (e.g., Sakari, 1996; Smith, 1991) lacked, in that the recorded incidence and extent of illustrative changes are documented grade-by-grade and publisher-by-publisher, as the percent of the anthology selections exhibiting the various illustration changes. My findings in grade one, for example, indicate the overall percent of selections adding illustrations to be 62%, with this figure broken down by publisher to indicate that 14% of the Gage selections, and 100% of the selections in both Ginn and Nelson added illustrations.

By documenting specifics in this chapter, my study reveals the changes the illustrative components of children's literature undergo when it is anthologized in the three most-used Canadian reading series, and any discernable trends or patterns in those changes. Throughout this chapter, whenever possible, specific examples were used to indicate not only the incidence, but also the extent and implications of the recorded frequency notations, showing how multiple changes compound the effect on the whole text. The findings show that particular changes are found across genres, grades, and publishers, and therefore, are not genre, grade, or publisher specific. The literary, interpretive, and practical implications of my findings and discussion thereof are presented in my final chapter, Chapter 5.

Chapter 5

Conclusions, Implications, and Concluding Remarks

> "Could I draw a picture instead?" Jenny asked. Mr. Griswold shook his head. "Not unless it goes with the words. Words first!"...
>
> "No," said Jenny. "Pictures first. Words second."
>
> (S. Kroll, 2001, unpaginated)

As indicated in Chapter 1, my research was intended to redress the anomaly of illustrations repeatedly being "passed over," but in order to engage in meaningful illustration-related discourse my first purpose was to clarify the use of the terminology, that is to clarify the indiscriminate interchangeable use of terms such as art, illustration, image, picture, visual, and so on, and moreover, to determine the most appropriate illustration-related term to use in the context of my study, children's literature, and the elementary anthologies. After considerable reading and much deliberation, I chose the term illustration. Developing an operative definition of illustration was fundamental, and became central to my initial purpose, not only for clarity sake, but also for setting the parameters to determine inclusion and exclusion of the non-print entities in the anthologies for the illustration sample to be used in my study. The resulting definition,

> *illustration is taken to mean the non-print component and element of text, made up of configurations of line, dot, or area, or combinations thereof, but exempting print text, words, or numbers, an entity which contrapuntally or reciprocally serves to supplement the print text by*

> *extending, limiting, enhancing, describing, explaining, decorating, representing, or contradicting its accompanying print text is some way,*

combines, but goes beyond Duchastel and Waller's functional approach (1979) and Fleming's (1967) and Twyman's (1979) morphological considerations to provide the needed specificity and guidance for my work, while offering the necessary clarity for subsequent illustration-related discourse.

The second purpose of my study, one of equal import, was to examine prevalent illustration-related assumptions and sort through the relevant research literature. This examination of, and the resulting familiarity with, commonly accepted assumptions offered a framework for intensive scrutiny of the illustrative changes identified in the commercial reading series anthologies, as well as providing the background necessary for analyzing the implications of illustrative change.

The third purpose, also of primary intent in the research undertaken, was the close scrutiny of the illustrations in the three most commonly used Canadian elementary language art anthologies, and the comparison to their original counterparts in the trade books, in order to address questions raised at the outset of my study regarding what happens to illustrations in children's literature when anthologized, if and how the illustrations are altered, and whether the alterations matter and why. By identifying illustrative changes that currently exist in the anthologies, and documenting the extent and the nature of those changes in specific categories, my research provides an updated Canadian perspective that addresses the illustration-related gap identified by Reutzel and

Larsen (1995), and has implications not only for students, but also for teacher educators and the professionals creating and using the current language arts reading materials.

As indicated by the findings reported and described in Chapter 4, my work added to the existing body of illustration-related knowledge, and through the subsequent discussion of various exemplars, my research addressed my initial questions regarding the incidence, extent, and implications of illustrative changes in anthology selections, showing those changes to affect meaning and substance, and indicating how and why. This in turn raised additional questions, thereby laying the groundwork for further illustration-related research within the context of children's literature and language arts anthologies.

Commercial reading programs in Canadian elementary classrooms are, and will likely continue to be, prevalently used in elementary language arts classrooms, thus making cognizance of the content of the reading materials, for all involved, of paramount importance. The impetus for my research, therefore, was to provide data that would inform educators, and raise their awareness of "changes publishers have made" (Anderson, 1995), as well as encourage discussion between those involved in researching, producing, approving, recommending, purchasing, and using these reading materials (i.e., administrators, authors, commercial publishers, illustrators, ministries of education, parents, researchers, teacher educators, and teachers). In other words, it is research that informs all five agents involved in providing the reading resources and the reading experiences we offer young students of the illustrative changes in the anthologies, and facilitates on-going dialogue.

Variance in the perception of the value, functions, and roles of anthologies is not however, limited solely to researchers, academics, and publishers. In contrast to those cited earlier who, to varying degrees, maintained that trade books do not fare well when anthologized (Abeel, Brownridge, Lent, Moebius, and others), authors Hazel Hutchins and Irene Morck, whose print text has remained relatively intact during anthologization, welcome the partial exposure this provides for their work. Morck (see Appendix H) is pleased to have her picture book (*Tiger's New Cowboy Boots,* 1996) included in an anthology (Gage 3a, pp. 26–35), and likens the variety of authors and illustrators that students experience in anthologies to "wine tasting," or "food sampling at an international food fair" (personal communication, May 2004). She said she feels her life is richer because of her own personal reading experiences sparked by the anthologies she encountered when in school, and she fondly recalls stories and poems from *Adventures in English Literature* (Gage, Harcourt, & Brace Co. Ltd., 1952). Morck values her anthology collection, which she regularly revisits for a leisure read. Indeed, she maintains if marooned on an island with only one book, she would hope it was an anthology… which begs the question of whether today's elementary anthologies are comparable to those high school anthologies she cherishes from almost 40 years ago. A comparison of those earlier anthologies with current ones might prove to be of interest and add impetus to clarifying what an anthology is or is expected to do. If, however, as Moebius (1986) indicated, picture books "do not fare well when they are extracted and anthologized in various bibles of children's literature" (p. 141), and as maintained by Lent (1977), author, illustrator, and Caldecott medal winner, factors such as the shapes of books, the number of pages, and artists' tools of colour, shape, and line enable the reader to experience the full significance of the story or book (1977, p. 164), further and more extensive investigation as to what currently transpires during the anthologization of trade books and how youngsters' reading experiences are affected by the changes, is warranted.

Morck indicated that finding an original piece of literature or further work of a favoured author was relatively simple in the anthologies of her youth. Both source and acknowledgements were listed on the title pages of the selections in many of the older anthologies, rather than being buried somewhere in a conglomerate list at the front or back, as is currently often the practice. Morck furthermore noted the value of publishers indicating whether the anthology selection was a complete original work, an excerpt, or an adaptation, in that this may induce students to want to find a complete original work or additional works by a given illustrator or author. Observations such as these, from authors whose works are found in the anthologies, are valid, and bear further exploration in extended dialogue as part of the "ongoing process of reciprocal feedback" between researchers, producers, and educators called for by Houghton and Willows (1987) in order to provide "optimized learning outcomes" (pp. v–vi), as well as to ensure the richest reading experiences possible for our young readers.

It goes without saying, that in addition to the original authors and illustrators being credited and acknowledged for their work, there must also be remuneration for anthology use of their work. This, in the past, has not always been the case. Approximately half of the authors I contacted were unaware that their literary works were being used in language arts anthologies, and of those only one or two had received remuneration, which in one instance, was not forthcoming and had to be requested. Czernecki, in a personal communiqué (June, 2004) discounts the blanket claim that

"Every reasonable effort has been made to trace ownership of copyrighted material" (1998, Gage 4a *Acknowledgements*) by saying no one ever contacted him regarding the use of his book, *The Hummingbirds' Gift* (1994). When added to the multiple changes which jeopardize the authenticity of the original literature, the disregard for authorship, ownership, and remuneration for the selections included in anthologies, raises a very fundamental question regarding the publishers' respect and regard for these works, and those who create them. It merits asking, "Whose stories are these?" (Smith et al., in press).

The illustrative changes, as detailed in the collected data, indicate the exigency for vigilance and scrutiny of the illustrative changes in the existing anthologies, and their subsequent classroom use. Of the 416 selections in my study sample, I found eight that very closely resembled their original counterparts, in most of the coded categories. These selections appeared in the grades two, three, and four anthologies, and were relatively evenly distributed between publishers (i.e., two selections in Ginn, two in Nelson, and four selections in Gage were basically unaltered). This incidence of faithfulness (almost 2%) to the original works across four genres (poetry, tales, stories, and non-fiction narrative) is only slightly higher than the 1%, solely in poetry, found by Smith (1991), but it does demonstrate that it is possible to retain illustrative authenticity in the anthology selections. These findings, however, do also indicate that the majority of the anthology selections undergo illustrative changes, and, within a Canadian setting, answer the questions raised by Reutzel and Larsen (1995) as to whether basals (anthologies) are "free of alterations, adaptations, and omissions of illustrations…" and whether the integrity of the trade books is "intact" (p. 496).

My research is not to be construed as a vilification or vindication of anthologies and their accompanying teachers' guides, which are alternately perceived as "life savers" by some, or tolerated as "necessary evils" by others. In addition to developing a functional definition for illustration to help clarify illustration-related discourse, conducting an extensive review of illustration-related literature, providing a thorough examination of illustrative changes in the anthologies, and discussing the accompanying pedagogical add-ons found in the anthologies' corresponding teachers' guides, my study yields data that add to the existing illustration-related body of knowledge. My study also serves as a tool to raise awareness and on-going vigilance for both the creators and the users of children's literature, and acts as a call to reflective and critical cognizance of the illustrative changes currently being made in the Canadian language arts anthologies.

My close examination of both anthology illustrations and their trade book counterparts reveals that 98% of the anthology selections alter illustrations to varying degrees. The findings recoded in Chapter 4 indicate the extent and nature of the changes encountered. Although I had anticipated there might be some illustrative omissions in the anthologies, I was surprised to find the extent of those omissions, and to discover the numerous types of changes that illustrations underwent, the incidence and extent of the changes, and, moreover, how they occurred concurrently to compound the overall effect of their individual changes. What remains to be explored, however, is the effect that these changes have on readers of various ages and abilities.

In hindsight, another category could have been added for selections whose illustrations provide readers with selective information or misinformation (Rudman, 1995). Misinformation, a secondary aspect or by product of illustrative changes, presented itself part way through my analysis in the changed sizes of pond creatures in Lavies' illustrations (1989), and various colour changes in the anthology selections drawn from the works of Booth (1997), Lottridge (1989), Waterton (1980), and others. Hence, misinformation needs to be included as a separate category in future studies.

My findings, and the implications of those findings, are of import to, and can be regarded from, the various perspectives of a) teachers and students; b) school boards, ministries of education (i.e., those who approve and recommend the reading materials), and administrators (i.e., those who purchase and provide the resources); c) teacher educators and educational professionals; d) trade book illustrators and authors; and finally, e) publishers who create the reading program anthologies. Of foremost importance for meaningful discourse, for all those persons and agencies creating and using the reading resources, is an awareness of the changes that the illustrations in children's literature undergo during the anthologization process. It is to this end that my comparisons provide the frequency data and percentages in Table 1 and Chapter 4.

Teachers and Students

Because teachers and students are the ultimate users of this commercial product, I focus on their perspectives first. Although a formal investigation and analysis as to how the changes affect teachers and students is beyond the scope of this study, implications of the noted changes evolve throughout my work. An author commented that a good teacher would provide the original trade book alongside the anthology for the students, however, acquiring the corresponding trade book of an anthology selection, under current conditions, presents teachers who already have heavy teaching loads with a formidable and time consuming task—one that most school libraries are not staffed, equipped, or financed to facilitate. It has taken over a year to access the trade book counterparts needed for this study, using school, public, university, and private libraries, and their interlibrary loan facilities, plus book stores, book sellers, and publishers' archives. Even though my searches and requests have been met with commendable consideration, a number of the corresponding previously published trade books still elude me.

Several examples of exceptionally accommodating efforts in providing copies of a needed book stand out, and deserve mention in that they aptly indicate the challenges involved in accessing the trade book counterparts of the reading materials that publishers use. A copy of Minty's book *Wildland Visions: Newfoundland and Labrador* (1993), now out of print and not to be found anywhere, was kindly provided by Breakwater (St. John's, NF), from their archives. Likewise, when I was having no success acquiring Kroll's *Jaha and Jamil Went Down the Hill: An African Mother Goose* (1995) through the usual university, public, and school library, interlibrary loan, and book store channels, a phone call directly to Lochearn Elementary School (Rocky Mountain House, AB), which showed on-line that they had an "unavailable" copy, resulted in a dedicated administrator venturing, during summer vacation, into book stacks that had been placed in storage due to library renovations, in order to retrieve and mail me their copy of Kroll's book, so I could examine and compare the original rhymes to those found in the anthology.

From a teacher's perspective it would be overwhelming to conduct such extensive searches for classroom reading materials. Since, as indicated by the Haycock report (2003), school libraries, library staff, and library budgets, are being cut, teachers cannot expect in-school assistance for accessing trade books to supplement the anthology readings. As a matter of fact, in eight schools in my immediate area, teachers wanting to provide the supplemental trade book counterparts cannot expect any assistance from trained library staff because none of the school libraries in the Division has trained teacher-librarians. Five of these eight libraries are staffed by personnel with technical library training, while two are being staffed by persons who have no library training at all. One library is staffed by a library clerk and volunteers, and indeed two other library personnel indicated that they rely heavily on volunteer help. Some of the library positions are already part time, and one person indicated she will be going from full time to half time in the fall of 2004. From a teacher's perspective, depending on these reduced library services to provide students with the original trade books and subsequently expand the students' reading to include works by the same authors and illustrators is simply not feasible. The school libraries are no longer functional enough to play a key role in supplementing commercial reading program reading resources, nor are they open more than, at most, a half hour prior to, and after, school hours. Hence, the findings from the Haycock Report (2003) and the decline of the school library impact how teachers perceive the possibility of supplementing anthologies with trade books, and thereby, indirectly, bear relevance to my study.

Haycock's findings that access to books and magazines predicts higher reading achievement, and that students in schools with well-stocked libraries, managed by qualified and motivated professional teacher-librarians and support staff, tend to have 10 to 20% higher standardized test scores than students in schools without them, are of importance to a teacher who has become aware of the substantial illustrative changes in the anthology selections and relies on library services to encourage students to read outside the covers of the prescribed anthology. Other of Haycock's findings show that time spent reading, and level of reading achievement, are linked to the number of books borrowed and read, and that better school libraries are related to higher achievement in reading and tests of reading. These findings again link wider reading with improved reading skills, which bears relevance to the limited reading provided by anthologies. Therefore, my study provides impetus for further investigations regarding the connections between students whose reading is limited to the altered anthology selections, their reading experiences with original trade books, and their subsequent reading and academic achievement.

From the perspective of our diverse elementary student population, it is relevant that my findings indicate that publishers make superficial multi-cultural changes with some frequency, that at times, involve altering the portrayed ethnicity and racialized heritage of the characters in the anthology illustrations. These changes alter students' multicultural literacy experiences, especially when they do not have access to the original works. Changes of this nature lack a clear rationale, compromise the authenticity of the original literature, and raise questions regarding the overall realistic depiction of the ethnicities, cultural backgrounds, and racial heritage of Canadian students. The multicultural changes in the anthologies, perhaps of more relevance to Americans in their depiction of Hispanics or Black Americans, do not seem connected to, or reflective of, the diverse Canadian student population. For example, the French Canadian element is not evident in the anthologies, and in one particular Gage 2b selection, "Crazy for Canada" (pp. 82–91), the print text for, and an illustrative map of, Quebec City are actually omitted from the original work (Schwartz, 1997). Since Gage acknowledges "the financial support of the Government," through the Book Publishing Industry

Development Program, and all three publishers claim to be Canadian editions, it seems reasonable to expect our students to see a French Canadian component reflecting the Canadian population mosaic. Further investigation is warranted to examine and compare changes of a multicultural nature in the anthologies, alongside data reported by Statistics Canada, to see if minority students find themselves authentically and proportionally represented in Canadian language arts anthologies. Research of this nature could furthermore be extended to examine the anthologies to see how and why they lay claim to being Canadian (Canadian Children's Literature, pp. 15–35).

Gage, in keeping with its receipt of Federal Canadian funding, and its claim to being Canadian, places little maple leafs in the anthology tables of content beside titles they consider to be Canadian. There are none in grade one however, because none of the Gage grade one selections is illustrated or written by Canadians. In grade one, overall, across all publishers, two of the 14 authors are considered to be Canadian (according to Canadian Children's Book Centre listings), and one out of the 10 original illustrators (four of the trade book selections were not originally illustrated). Canadian content in the grade one anthologies is altered however, when Ginn and Nelson substitute and add three Canadian illustrators (Martchenko [twice], Kovalski, and Suomalainen) to increase Canadian illustrative content from 10% (1/10) to 36% (5/14), thereby qualifying these selections as being Canadian, and theoretically increasing the publishers' eligibility for Canada Council Grants. It would be of interest to investigate the various aspects of Canadian content further to corroborate or disprove my speculation that there may be a connection between the percentage of Canadian illustrators that publishers substitute and add, throughout grades one through six, and the overall percentage of Canadian content in the anthologies. Such an investigation, however, also lies beyond that undertaken in my current study.

School Boards, Ministries of Education, and Administrators

As well as being relevant to the teachers and students in the language arts classrooms, my findings are, secondly, of interest from the perspectives of those responsible for developing the elementary language arts curriculum, and those who approve and recommend the particular commercial reading series programs that teachers are expected to use, within the set curriculum guidelines. In addition to acknowledging the importance of the illustrative component in comprehending a whole text (Alberta Learning, K–9, English Language Arts Program of Studies, 1999; WCP, 1998), it follows that alterations to the illustrative content in the three most commonly used commercial reading programs in Canada would also be worth noting for educational administrators. Pursuant to the academic implications of my findings, it may also be of interest to them to know that posters of anthology illustrations and "other neat stuff" are being advertised for rent and sale with Education funds, in the student anthologies. Rotenburg (1998), for example, sells her art through contact with grade two anthology readers. Students are told at the very top of one of Rotenburg's illustrations, "RODEO PUP LOVES CARDS AND LETTERS, BUT E-MAIL IS HIS FAVORITE" (Ginn 2 *Keep in Touch*, p. 14). Below the illustration, students are encouraged to "visit [Rodeo Pup's] website at ... and if you send an e-mail, he'll write back" (p. 14). Rottenburg's website promises to teach students "tricks" to teach their dogs, but it also offers them opportunities to order, rent, and buy "paintings, cards and other neat stuff" for their "families" or "corporations." This blatant advertising is reiterated in the Ginn Teachers' Module (pp. 65, 67, 70). Any text being considered for educational purposes requires a multiplicity of re-readings to insure that such obvious advertising ploys are averted by those who approve and recommend this resource for classroom use, prior to its approval for curricular inclusion. Though Rotenburg's advertisement is addressed primarily to the students reading the selection and their teachers, the students' parents are also implicated (i.e., in the targeted families and corporations). It is obviously of interest to parents in several ways—first, because their children may be asking to order some of the "neat stuff" on line, and secondly, when they realize their tax dollars are being used to fund advertisements in grade two language arts reading materials approved and recommended by the ministries of education.

A similar advertisement promoting Wong's "school packages" and "teacher inservice" workshops appears in the Ginn 5 Teachers' Guide (*Together is Better,* p. 56). This one is directed to teachers, and gives Wong's New York address and phone number. Since I only inadvertently stumbled across these two advertisements while pursuing illustration-related information, there may well be other advertisements in the reading materials. At any rate, these commerce-related findings, alongside the academic aspects of my findings, are undoubtedly of interest to those approving and recommending reading programs, in that they will want to avoid these illustration-related advertising uses of the Ministry's education dollars.

Teacher Educators and Educational Professionals

The third perspective regarding illustrative changes and their implications in the pentagon of players engaged in the "reciprocal feed back" advocated by Houghton and Willows (1987), is that of teacher educators. The ongoing feedback would facilitate an increase in critical awareness for those involved in teacher education, as well as for those involved in the production and the use of (elementary grade) reading resources.

The simple pentagonal model that follows (Figure 5–1) was constructed to show ongoing reciprocal feed back and interaction between the five agencies involved and the various connections and exchanges it would encourage. When fully operative, the communication pathways coincidently, and perhaps symbolically, form the shape of a star.

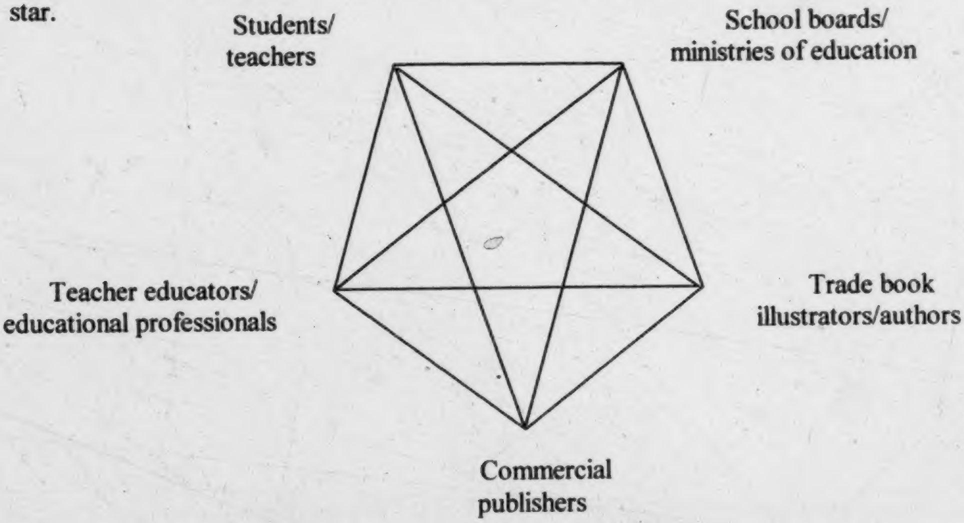
Students/ teachers
School boards/ ministries of education
Teacher educators/ educational professionals
Trade book illustrators/authors
Commercial publishers

Figure 5–1. Model of ongoing reciprocal feedback between the five involved agencies.

When, however, research such as mine is not part of the feedback to teacher educators, those unaware of the substantial illustrative changes made to commercial language arts reading materials, and using a resource-based approach to teaching rather than a theoretical model, may inadvertently communicate to their students and prospective teachers that reliance on those commercial reading resources is acceptable, in that the teachers' guides can help them "get through the first year" of teaching. Such a stamp of approval from respected teacher educators and educational professionals could result in a continued reliance on commercial reading program materials by beginning teachers, which they may not readily relinquish. Hence, interactive feedback between the five agencies of this model would apprise teacher educators of research findings, such as those documented in my study. Teacher educators, then in turn, could conceivably pass this knowledge on to the prospective teachers enrolled in their courses.

Interactive feedback between all parties in the operative pentagonal model would provide opportunities to encounter teaching philosophies such as that of Aoki (1993), who exhorts teachers to peel back the layers of understandings about teaching to probe the very essence of teaching, and to ask what *is* teaching. Pedagogical concepts and perspectives of scholars like Yero (2002) who maintains that teacher thinking shapes education, and Eggen and Kauchak (2001) who advocate reflective teaching and a refocusing of instruction, because "none of the traditional approaches to instruction are very successful in promoting valid and deep understanding" (p. 398), would help shape teacher educators and prospective teachers' mind sets regarding the use of commercial reading programs. Ongoing reciprocal feedback and dialogue between all five agencies would engender more critical thinking, and a reflective approach to commercial, pre-packaged, language arts resources, thereby translating into more informed classroom practice to the benefit of students.

Without this interactive feedback, numerous questions can be asked regarding teacher educators' cognizance of research findings. First of all, are they even aware of the substantial illustrative changes made to trade book illustrations during anthologization? Do teacher educators value the illustrations in children's literature? How prevalent is the persuasion among teacher educators that language arts anthologies are authentic children's literature, and, therefore acceptable and effective reading materials. And, is that tenet being passed on to prospective teachers? How often, and how extensively, do teachers encourage students to read beyond the covers of the anthologies, experience original trade books, and read additional works introduced by the anthology illustrators and authors? Or how extensive is total teacher-dependence on commercial reading programs in Canadian classrooms? If a dependence on reading programs exists, is it influenced by teacher educator practices, and can such dependence be influenced by cognizance of research findings? Questions such as these merit further investigation, as does the still unanswered question of how the awareness of illustrative changes affects the pedagogical praxis of teacher educators, and the subsequent literacy experiences elementary classroom teachers share with their students.

Trade Book Illustrators and Authors

The fourth perspective is that of those illustrators and authors who created the original trade books. Although it was not feasible within the context of my study to contact all the illustrators of over four hundred selections, the perspectives of almost a dozen illustrators and authors who were contacted, have been given a presence and a voice whenever possible throughout my work. One remarkable work, however, has not been mentioned, and could not be included in my study sample, in that I have not been able to locate a copy of the trade book as cited in the anthology, even after a search which included both university and public interlibrary loan, extensive probing by the research librarians, and contacts with numerous booksellers and several publishers. I sent e-mails and letters to various North American and British publishers, as well as corresponding with the anthology publisher, Nelson. Yet despite all this, and receiving extensive assistance from the author, I have been unable to access a copy of the Orion (1969) edition of Mahy's book, *A Lion in the Meadow,* cited in the acknowledgements (Nelson 3 *Hand in Hand*). Therefore, even though this book has been previously published several times, it was not included in my sample because the cited edition cannot be found or acquired.

An e-mail (Lupul, U. of A. Interlibrary Loan, Dec. 9, 2003) reported the National Library response to our search for this book: "Unable to locate or verify edition with Orion Pub. Library of Congress web catalogue, and NUC only verifies 2 publishers – 1/ London: Dent [1986] and 2/ NY: Watts [1969]." I was able to track and purchase both of the editions mentioned. Both are illustrated by Jenny Williams, a British illustrator, who worked closely and collaboratively with Mahy. Even though Nelson cites an elusive Orion edition (1969), the print text story ending in the Nelson anthology closely resembles the Watts (1969) edition (i.e., "The mother never made up a story again"). However, Nelson did not use either set of the original Williams illustrations (Dent, 1986; Watts, 1969). Nelson had Sims re-illustrate Mahy's work in the anthology (Nelson 3 *Hand in Hand,* pp. 138–141), thereby substantially altering the original story picture book created by Mahy and Williams. When looking for further information regarding a source for the cited edition, and Nelson referred me to Orion in the UK. According to Maggy Park (Orion email, May 10, 2004), the cited Orion edition is "out of print" and is not to be found. She suggested I try used bookstores, which I had already done, with no success. In addition to serving as an example of how challenging, lengthy, and fruitless the search to find the original trade book counterpart of an anthology selection can be (an undertaking of a magnitude that no classroom teacher, no matter how dedicated, has the time and resources to tackle), this process also indicates how reliant the students are on what is offered to them in the anthologies, in the classroom setting.

My experience with this particular piece of literature led me to contact Mahy, and gain an appreciation of her authorial perspective regarding illustrative changes. Mahy (personal communiqué, June 30, 2003) provided insight into, and an interesting perspective on, legitimate illustrative changes by acknowledging that Williams' style changed between the 1969 and 1986 editions. Mahy explained that the change was partially due to illustration styles generally changing over time, as well as to transitions in William's lifestyle. Mahy stated the change in illustration style in the book's second edition was "the illustrator's choice" in that Mahy gives her illustrators opportunities to express their own creative impulses, and even allows them at times to tell the climax of her stories. The original story for this book grew out of those Mahy's father told her as a child, that "always began the same way, Once upon a time there was a great big black-maned Abyssinian lion…" which she and Williams transformed into their "big roaring yellow whiskery lion," an echo of Mahy's earlier childhood stories. Mahy maintains this is "one of my favourite stories" and says, "In my own head I think I still cling to the first ending." She continues, "This story has been a significant and complicated one for me, although it sits so simply on the page… Of course the reader completes what the writer begins and, though there are perverse readings and misreading at times, you are entitled as reader to finish the story in the way that seems to you appropriate." When Sims, the Nelson illustrator, however, offers changed illustrations from those collaboratively crafted by Mahy and Williams, thereby offering readers an altered version of Mahy's story to "complete," as far as I can determine (not having seen the unattainable Orion edition) it jeopardizes the authenticity of the original illustrative text.

Based on the findings documented in my study regarding the incidence and extent of the changes that occur when illustrations move from trade books into anthologies, it seems circumspect to speculate about questions which will surface as illustrations in children's literature make the transition in the not-too-distant future to commercial publishers' computer-generated (digital) text and software. Kress, in his book "about alphabetic writings," considers a future in which the screen replaces the page and book, in "an inversion of semiotic power" (2003, p. 9). He maintains new media and technologies facilitate, support, and intensify a preference for an image on the screen, thus making multimodality "easy, usual, natural," and affordable (i.e., of "little or no cost to the user," p. 5).

Considering the criticisms levelled against the "basalizing" of literature (Babbitt, 1990; Goodman, 1988; Rosenblatt, 1978; and others), and in light of the music downloading furor, it is fair to anticipate similar controversy surrounding the *computerization* of children's literature. It seems reasonable to hypothesize that the digitalization of children's literature will have repercussions involving various aspects of authenticity, copyright, and ownership for those who illustrate and write children's books, as well as incumbent implications for young readers, and the educators involved in providing literacy experiences for elementary students.

Commercial Publishers

The fifth and last perspective of those who would ideally be involved in ongoing reciprocal feedback, is that of the publishers who produce the commercial reading programs. How do they perceive the illustrative changes in their anthologies? And what is their rationale for the illustration-related changes they make to children's literature when anthologizing it? Are publishers aware of how often they omit illustrations (up to 86% of the selections omitting illustrations, or at times even 100%), while still directing teachers to have the students examine those illustrations? How can a publisher justify lip service to the adage "a picture is worth a thousand words" (Gage 3b Teachers' Guide p. 163, Anthology p. 36; Gage 5b Teachers' Guide p. 198, Anthology p. 64) while eliminating 58% and 65% of the original illustrations, respectively? What explanation does a publisher (Nelson 4, *Times to Share,* pp. 40–41) offer for omitting the original illustrative material, and then substituting an illustrator to re-illustrate the mis-sequenced stanzas of Little's poem (1989, "Writers" in *Hey World, Here I Am!*)? Space conservation, in examples such as this, cannot be the sole or the driving reason for the changes. Furthermore, how does Nelson justify asking what the speaker in Little's poem means (Nelson 4 Teachers' Guide, p. 23) when pertinent visual clues have been eliminated? The print text in Little's poem is rendered less than helpful when searching for a response to Nelson's question, due to the order of the stanzas having been altered, which in turn makes the suggestion to "reread the poem carefully" rather farcical.

Smith raised the question as to what changes the publishers (Heath; Houghton Mifflin; Silver, Burdett, & Ginn) cited in her study would implement in response to research findings such as hers (Smith, 1991, p. 101). I am not aware of any follow-up studies documenting any subsequent changes undertaken by the publishers in question, but I likewise ask if research will spark a response from the three publishers cited in my current study? Will they ultimately respond to findings revealing the extensive changes made to trade books during anthologizing, and the subsequent calls for illustrative authenticity? Is Nelson's announced research intent to be taken seriously? An e-mail from Nelson (K. Bowering, Dec. 12, 2003) in response to queries regarding the Nelson acquisition of Gage (July 2, 2003) stated, "according to our marketing manager, we won't merge the Gage and Nelson anthologies, in fact we'll undertake research to detrmine (*sic*) the design of a new K–6 Language Arts program for delivery 2005/2006." I enquired if research such as mine would be welcomed as helpful input in their research process. This resulted in a qualified "perhaps," and a request for a copy of my dissertation abstract. I was informed that they were currently conducting "market research" by interviewing ministry people and academics (email and telephone communications, July14, 16, 2004), and that there would (contrary to the Dec 12, 2003 email from Bowering, stating that they would *not* be merging the Nelson and Gage anthologies) be new "combined" resources from Nelson for grades four through six in 2005/2006, and for Kindergarten to grade two within three or four years thereafter.

Numerous questions raised during my research are still to be answered and merit follow up. However, research findings such as mine help raise awareness of illustration-related changes, and encourage meaningful dialogue, discourse, and the reciprocal feedback needed between publishers and the other four agencies involved in providing literacy experiences for young readers.

Concluding Remarks

My study has addressed the illustration-related questions raised at its outset. Have illustrative changes been found to occur in the anthologies? Yes. These have been documented by publisher and grade (see Tables 1 and 2). Are they of import and do they matter? Yes, the frequency data speaks to that, and the noted percent of selections making these changes indicate a variety of substantial changes with considerable implications. Moreover, countless specific examples as cited, along with the ensuing discussion, both portray the extent, and discuss implications of these changes. I initially asked "in what ways?" and that too has been addressed. Illustrative changes in the anthology selections are shown to affect the meanings that readers can make from the altered selections, and at times, to provide direct misinformation (e.g., pond critters' sizes, and a tad-pole's life cycle, Ginn 4 *Fur, Feathers, Scales and Skin,* pp.14–17).

Critics, however, may ask, do the changes indicated in the findings of my study matter, in much the same manner critics have asked and continue to ask if retaining the authenticity of children's literature is of import. Although I have indicated throughout my study, there is a need of further illustration-related research, I have cited, to no end it seems, examples of illustrative changes that directly affect the meaning conveyed by the original trade books, thereby showing that, yes, the changes publishers make in the anthologies do matter. I would, however, like to briefly highlight a few of these changes in a summative manner, using a rather formulaic format responding to, "Does it matter?"

Does it matter if an anthology omits 10 out of 11 illustrations of the main character who happens to be a female from a minority group? Perhaps not, if the selection is simply included in the anthology to meet an arbitrary multicultural diversity benchmark. But yes, if the illustrator and author of the work are portraying a strong young female from a minority group as a role model who challenges certain accepted cultural norms and gender stereotypes. And yes, when the story is making students more aware of diverse cultures, and is being read by young females coming to grips with selfrealization, respect and esteem, career expectations, and life goals. Yes, because it determines how Maylin is perceived, highlighting her strengths and skills (Yee, 1991). Yes, if symbols of (female) independence and strength are valued. And yes, if characterization is considered an important facet of literature, and the Teachers' Guide has teachers ask students to create a "character profile" (Nelson 6 *Choosing Peace*, p. 153). Still in the same selection, does it matter if illustrations depicting food acquisition (i.e., shopping on a bike), preparation (chopping food, side by side with a Chinese governor), and the accompanying food portion of the title (i.e., "A Delicious Tale") are omitted, while the pedagogical add-on asks why the title is of interest, and to which of the senses it appeals? Perhaps not if the food-related and sense-related questions are deemed not to be of value and don't merit a response. But yes, if the food-related questions are valued, and require a response.

Does it matter if 28 of the 33 illustrations from *The Hummingbirds' Gift* (Czernecki & Rhodes, 1994) are omitted, including eight of the 11 that feature the hummingbirds, and all of those showing their "gift"? And does it matter that all the straw weavings depicting the gift given by the hummingbirds are also omitted? Perhaps not, if the selection is merely a token multicultural selection to bring the tally up to an arbitrary predetermined diversity quota in the anthology. But yes, if the story is to be meaningful to the students in terms of understanding the legend surrounding the hummingbirds of Tzintzuntzan, the concepts and implications of severe drought that threatened the lives of both the people and the birds, and the legendary gift the hummingbirds gave to the farmers to help them survive, and how the farmers reciprocated by sustaining the hummingbirds. Yes, if the literary aspects of legend, symbols, and other literary nuances play a role in connection to, and enjoyment of, literature, and the building of a life-long penchant to read.

Does it matter if contrasting panels of bright watercolour paintings juxtaposed with black and white illustrations to depict the imaginary and real lives of two youngsters all become the same coloured cartoon-like illustrations throughout a selection, with one lad acquiring a darker looking skin and hair? Yes. It alters the skin colour of a real boy, to whom the book is dedicated, removes the symbolic pivotal tree, obliterates juxtaposition of the imaginary with the real, and destroys the multi-layered reading of the story (Keith, 1968).

Does it matter if the colours and style of the clothes the main character is depicted wearing do not reflect those described in the print text? Yes it does, when the print text is biographical (Little, 1987), the outfit described in detail was homemade and given by an aunt, and the readers are clothes-conscious grades four and five students. Yes, when the focus is on an outfit the main character was not fond of, but the mother insisted she wear anyway. Yes, when the colour is so wrong (yellow, instead of pink and blue, with the described stripes), that the illustration "jars" (Nikolajeva & Scott, 2001), and puts the reader off by distracting from the content and interest of the piece.

Does it matter if in a book called *The Moccasin Goalie* (Brownridge, 1995), illustrations of the goalie wearing moccasins are omitted, and shrunk so much that the moccasins are almost indiscernible? Yes, because the story revolves around, and is built on, the moccasins, and is based on real life. And does it matter if the original illustrations and print text say Moccasin Danny has four best friends, but the Teachers' Guide decreases it to three? Yes. A friend depicted in the illustrations has been eliminated.

Does it matter if the anthology crops a pet rabbit and eliminates all textual references to the same? Yes, because the story (Peteraf, 1994) is about a young lad who wants yet another pet, and the publisher obliterates one of the pets he already has.

Does it matter if the selection is entitled *The Elders are Watching* (Bouchard, 1997), and all the illustrations showing the Elders watching are omitted? Yes…In the words of a grade six boy, "There aren't any Elders!"

Does it matter that illustrations are omitted, shrunk, cropped, and mis-sequenced in a heart-wrenching story showing how a young girl copes with her grandmother's death (Bruchac, 1993)? And does it matter that an illustration is shrunk, cropped, and misplaced at the end of the story to depict her singing the comforting fox song to the fox after her grandmother's death? Yes it does, especially since the young girl's hand is still resting on her deceased grandmother's knee, because the publisher neglected to remove all traces of the deceased grandmother when they cropped and relocated the illustration.

I could go on and on, literally listing hundreds of such examples in response to the question, "Does it matter?" but to what end? The data in Chapter 4 (and Table 1) indicate the incidence of such changes. Specific examples such as those just cited and others, with accompanying descriptive details, and their analyses, indicate how meanings are altered and students' comprehension of the literature are affected. Moreover, the accompanying illustration-related discourse throughout my study shows how multiple changes compound the effects of any single illustrative alteration. This compounding effect, in turn, impacts not only what meaning readers can make, but also affects how and if they experience satisfaction and enjoyment from both the illustrative and textual components of an anthology selection. What needs to be explored further is if, how, and to what extent, these combined changes affect students' understanding and enjoyment of the literature, and of even greater import, how it might affect motivation and a life-long penchant to read.

Based on my findings, the research literature, and the importance that researchers place on supplementing print text with "visuals" to capitalize on the dual coding capacity of long-term memory (Eggen & Kauchak, 2001/2004), I propose an illustrative parallel within the context of the language arts anthologies and children's literature, for what Lemke (1998) called the "principles of multiplying meaning." I suggest that illustrations found in the children's trade books multiply meaning in children's literature in much the same way Lemke suggested the graphs, tables, diagrams, maps, drawings, and photographs multiply meaning in the realm of science. Lemke maintained, and I concur, that this principle "shows us how we can mean more, mean new kinds of meanings, never before meant and not otherwise mean-able" in that it occurs both "within and across different semiotic modalities" (p. 92). Illustrations are to be considered an essential and indispensable way of multiplying the meanings of the whole text, whether one concurs with the oft-quoted aphorism of one picture (or in this context, illustration) being worth a thousand words or not. Therefore, publisher changes that omit illustrations, alter, or reduce the quality of the illustrative components in any way when anthologizing children's literature, render the integrity of anthology selections suspect, diminish or limit the possible meanings of the text, and thereby compromise the authenticity of the original works. Rabinowitz (1987) maintained that literary conventions "inform our reading in far more complex ways" than just elements such as plot and character, and he developed what he called "rules of reading" (p. 42). I speculate that certain of his concepts, for example what he calls the "rules of notice," could be extended into the illustrative realm to develop an illustrative counterpart to explain and facilitate the meaningful consideration of illustrations while reading.

Furthermore, I suggest, as did Feldman over two decades ago (1981), Michaels and Walsh (1991) and Shulevitz (1996) since then, that the relationship between illustrations and print text in authentic children's literature is contrapuntal; one cannot be divorced from the other. This musical analogy suggests that both print text and illustrations contribute to the whole of the reading experience, and that any tampering with either one compromises the authenticity and overall effectiveness of the work. The whole of the text is "something far greater and more rewarding" than just the "individual parts" (Molitor et al., 1989), but also greater than the sum of those parts in that the reader "completes" (Mahy, 2003), and interacts with both the textual and illustrative text to fill in the gaps (Iser, 1978) to create a poem (Rosenblatt, 1978).

My theoretical stance, based on illustration-related research and informed by teaching praxis within the context of children's literature and the language arts anthologies, is supported by the findings from my study. Although my study has helped fill the illustration-related gap identified by Reutzel and Larsen (1995) from a Canadian perspective, and addressed the questions raised at the outset of my work, the substantial illustrative changes found to exist in the anthologies give rise to more questions regarding the authenticity of a work when illustrations are altered, as well as numerous other illustration-related questions of equal, or perhaps of even greater consequence.

Midway through my writing of this dissertation, while attempting to effectively convey my findings regarding the caterpillar's disjointed journey as presented in the

Gage 1 anthology version of Morris's book, *The Longest Journey in the World* (1970), I experienced something akin to a cognitive detour, or a rather practical illustrative side-trip. I decided to try to create and include an illustration that would work in conjunction with my print text, as indicted by my operative definition and some of Levin's work (1981) to represent, explain, and describe my findings, and this task presented a challenge. While producing the computer-generated graphics for the caterpillar's journey and writing the accompanying print text, I experienced a sense of what it is to create an illustration that would *show* what I am trying to *say* with words, which reinforced for me what Nikolajeva and Scott (2001) have stated about illustrations communicating by showing, and print text communicating by telling.

Once the graphics were completed, mindful of Hartley's observations (1985, 1994) regarding the positioning of illustrations on the page, I experimented with countless possible ways of placing the two computer-generated journeys in close proximity to the corresponding print text on the dissertation page, so that they would (contrapuntally) convey the information I was trying to relate, but also be close enough to each other to facilitate comparison between the two. If, for example, I placed the print text that described the reversal of Gage's last two illustrations prior to the graphics, it became difficult for readers to understand what I was describing, since they had not yet *seen* what the print text was telling them. Additionally, if the two figures were separated by print text, or the turning of a page, it became even more challenging to compare the details in the two dissimilar journeys.

Ideally, I would have liked to lay the graphics and print text side by side, in an harmonious illustrative fashion, so that the eye and the brain could shift from one to the other for supportive information as needed, to complement and complete each other. I was, however, restricted by the width of my page in this, and shrinking the graphics enough so they would fit side by side on one page made the details too small. I considered using the landscape format, as that would give me more width, but in the end, settled for the technically less challenging portrait format, and placed the illustrations one below the other, but before the print text, to facilitate reader comprehension of what I was describing in words.

The labels and captions for my illustrations, deemed to be a key element of illustrations (Gombrich, 1966), likewise generated considerable thought, discussion, and experimentation (i.e., cut and paste), in that they must be clear and readable, but not overpowering. Space limited the number of words I could use, and yet there had to be enough print text to convey meaning to a reader who was unfamiliar with the story.

All through this exercise, as I grappled with the various constraints, I kept thinking of how the publishers had shrunk, enlarged, cropped, juggled, and mis-sequenced the trade book illustrations I had been examining, presumably to make them fit the anthology pages, which, according to my findings, they often did to the detriment of illustration-print text proximity, and subsequent meaning-making. Perhaps my illustration-related exercise gave me a little insight into the challenge of the anthology publishers' task, in that I experienced actually doing some of the things observed in my coded categories.

Throughout my struggle with this illustrative task, I was brought face to face with findings that show illustrations play a vital role in text, and that their omission or alteration impoverishes a text. Likewise, when I tackled the additional challenge of trying to include unaltered original trade book illustrations in my appendices, the constraints of the dissertation page dictated some alterations, and the reproduction technology altered the colours of the original illustrations. I felt obliged to add an explanatory note for my readers, indicating the changes I was reluctantly forced to make, so that they are aware the originals have been altered to fit a fixed format (i.e., the dissertation page), and that my reproductions may be less than true to the originals for other reasons as specified, but that every attempt had been made to remain true to the original work.

The question posited by Lukens (2003), "Words or pictures: Which are more important?" (p. 29) whimsically deflected by Jenny's assertion at the beginning of this chapter, "No… Pictures first. Words second" (Kroll, 2001), which echoes Berger's tenet, "Seeing comes before words." (1982, p. 7), became a practical exercise for me during the creation of that portion of Chapter 4 that dealt with the caterpillar's journey.

I addressed Lukens' question by applying a rather simplistic test. To see if either the illustration or the print text was understandable by itself, or could stand on its own, I covered the computer-generated graphics and read only the print text; I then covered the print text and read only the illustration(s) created for this portion of text. I found both were needed to understand the mis-sequencing I was describing. Moreover, I found in this particular situation, the information seemed easier to understand if I placed the illustration prior to the print text, so I concurred with Jenny's (and Berger's) "pictures first, words second."

Lukens' aforementioned question, repeated by others, is however, but one of many raised during the course of my research. These questions call for a thoughtful approach to the whole text (both illustrative and textual), and require input and interactive reciprocal dialogue that facilitates an awareness of the illustrative changes made in elementary language arts anthologies, and acknowledges the contrapuntal nature of illustration and print text within the context of the illustrations in children's literature. Although the findings in my study have addressed the questions posed at the outset, additional questions have presented themselves that indicate further research is needed in order to move illustrations from the "peripheral edges" of reading experiences (Kiefer, 1988), into alignment with theory (Considine, 1987; Goldstone 1989), and promote the illustrations in children's literature to their rightful and effective place within our children's reading practices.

Table 1

Selections with illustration changes, recorded by grade and publisher.

Types of Changes (Total number of selections)	Gr 1 (14)	Gr 2 (60)	Gr 3 (80)	Gr 4 (101)	Gr 5 (81)	Gr 6 (80)	Totals (416)
Changed illustrator: overall	21%	25%	26%	37%	35%	49% *	
Gage	1/7	3/21	6/28	16/40	6/27	12/24	44/147 (31%)
Ginn	2/5	7/13	10/32	13/34	14/36	18/31	64/151 (41%) *
Nelson	0/2	7/26	5/20	8/27	8/18	8/25	36/118 (31%)
Added illustrator: overall	29% *	2%	3%	8%	14%	9%	
Gage	0/7	0/21	0/28	4/40	4/27	1/24	8/147 (5%)
Ginn	3/5	1/13	2/32	2/34	4/36	2/31	14/151 (9%)*
Nelson	½	0/26	0/20	2/27	3/18	4/25	10/118 (8%)
Illustrator design altered: overall	79%	97%	99% *	93%	79%	84%	
Gage	7/7	20/21	28/28	37/40	24/27	19/24	135/147 (92%) *
Ginn	2/5	12/13	31/32	30/34	27/36	29/31	131/151 (87%)
Nelson	2/2	25/26	20/20	26/27	13/18	19/25	105/118 (89%)
Selections omitting illustrations: overall	100% *	97%	93%	88%	73%	83%	
Gage	7/7	21/21	26/28	33/40	16/27	20/24	123/147 (84%)
Ginn	2/2 (3na)	11/13	28/32	30/34	31/36	25/31	126/148 (85%)
Nelson	1/1 (1na)	25/26	20/20	23/27	12/18	21/25	102/117 (87%) *
Total # of illustrations omitted	38%	58%	62%	71%	79% *	58%	
Gage	68/169	256/513	235/436	308/470	154/220	147/203	1166/2011 (58%)
Ginn	7/7	98/122	261/401	307/417	380/468	205/256	1258/1671 (75%) *
Nelson	3/28	270/409	341/517	280/373	231/279	142/171	1335/1798 (74%)
Selections added illustrations: overall	62%	37%	35%	54%	57%	65% *	
Gage	1/7	6/21	11/28	24/40	18/27	16/24	76/147 (52%)
Ginn	5/5	8/13	11/32	17/34	20/36	22/31	83/151 (55%) *
Nelson	2/2	8/26	6/20	13/27	8/18	14/25	51/118 (43%)
Total # of illustrations added	20%	15%	16%	31%	49%	52% *	
Gage	1/101	11/270	13/214	58/218	55/121	33/89	170/1013 (17%)
Ginn	25/25	31/55	41/181	56/166	93/173	57/108	303/708 (43%) *
Nelson	5/30	38/198	43/213	48/128	42/90	58/87	242/754 (32%)

Types of Changes	Gr 1	Gr 2	Gr 3	Gr 4	Gr 5	Gr 6	Totals
Size altered: enlarged – overall	50% *	10%	5%	14%	10%	11%	
Gage	3/7	4/21	0/28	9/40	5/27	2/24	23/147 (16%) *
Ginn	NA	1/13	3/32	5/34	2/36	3/31	14/146 (10%)
Nelson	1/1	1/26	1/20	0/27	1/18	4/25	8/117 (7%)
shrunk - overall	63%	66% *	66%*	46%	32–33%	40%	
Gage	4/7	18/21	22/28	17/40	16/27	9/24	86/147 (59%) *
Ginn	NA	5/13	17/32	17/34	14/36	11/31	64/146 (44%)
Nelson	1/1	16/26	14/20	12/27	3/18	11/25	57/117 (49%)
Illustrations cropped: overall	50% *	47%	29%	33%	33%	20%	
Gage	4/7	15/21	7/28	12/40	13/27	4/24	55/147 (37%) *
Ginn	NA	1/13	9/32	12/34	9/36	6/31	37/146 (25%)
Nelson	0/1	12/26	7/20	9/27	5/18	6/25	39/117 (33%)
Colour altered: overall	36%	42%	29%	51% *	35%	41%	
Gage	4/7	11/21	10/28	21/40	7/27	8/24	61/147
Ginn	0/5	7/13	9/32	16/34	11/36	15/31	58/151
Nelson	1/2	7/26	4/20	15/27	10/18	10/25	47/118
Diversity: ethnic/multi-cult, age, gender.	3%	40% *	25%	24%	14%	13%	
Gage	0/7	11/21	6/28	7/40	3/27	4/24	31/147 (21%)
Ginn	3/5	6/13	6/32	10/34	4/36	6/31	35/151 (23%)
Nelson	½	7/26	8/20	8/27	4/18	0/25	28/118 (24%)*
Illustration style altered: overall	20%	27%	28%	35%	38%	43% *	
Gage	1/7	3/21	6/28	14/40	7/27	11/24	42/147 (29%)
Ginn	1/2	7/13	10/32	13/34	16/36	17/31	64/148 (43%) *
Nelson	0/1	6/26	6/20	8/27	8/18	6/25	34/117 (29%)
Sequence altered: overall	63% *	27%	24%	21%	12%	16%	
Gage	5/7	8/21	9/28	9/40	6/27	6/24	43/147 (29%) *
Ginn	NA	0/13	4/32	8/34	2/36	3/31	17/146 (12%)
Nelson	1/1	7/26	6/20	3/27	2/18	4/25	23/117 (20%)
Illustrations altered – other: overall	30%	46%	54%	64% *	53%	35%	
Gage	1/7	10/21	13/28	25/40	12/27	8/24	69/147 (48%)
Ginn	1/2	7/13	15/32	16/34	14/36	10/31	63/148 (43%)
Nelson	1/1	10/26	15/20	22/27	17/18	10/25	75/117 (64%) *

Types of Changes	Gr 1	Gr 2	Gr 3	Gr 4	Gr 5	Gr 6	Totals
Illustrations-print proximity alt: overall	80%	92%	95% *	77%	79%	85%	
Gage	6/7	17/21	26/28	25/40	22/27	19/24	115/147 (78%)
Ginn	1/2	12/13	31/32	28/34	30/36	27/31	129/148 (87%)
Nelson	1/1	25/26	19/20	24/27	12/18	22/25	103/117 (88%) *
Illustrations-print ratio altered: overall	90% *	83%	83%	70%	73%	65%	
Gage	7/7	20/21	21/28	24/40	19/27	13/24	104/147 (71%)
Ginn	1/2	9/13	25/32	26/34	29/36	20/31	110/148 (74%)
Nelson	1/1	20/26	20/20	21/27	11/18	19/25	92/117 (79%) *
Illustrations-print agreement or redundancy altered: overall	60%	63%	94% *	84%	43%	60%	
Gage	4/7	15/21	26/28	29/40	20/27	7/24	101/147 (69%)
Ginn	2/2	5/13	29/32	31/34	15/36	19/31	101/148 (68%)
Nelson	0/1	17/26	20/20	24/27	0/18	22/25	83/117 (71%) *
Pedagogical (illustrations- rel suggests/quests): overall	100%*	97%	99%	87%	90%	91%	
Gage	7/7	20/21	28/28	32/40	22/27	20/24	129/147 (88%)
Ginn	5/5	12/13	32/32	33/34	33/36	31/31	146/151 (97%)*
Nelson	2/2	26/26	19/20	23/27	18/18	22/25	110/118 (93%)

Note: The asterisk indicates the highest recorded changes for that grade or publisher.

For example, high changes, by grade, include:
Grade 1 makes most changes in seven categories.
Grade 6 makes most in four categories.
Grade 3 in four categories.
Grades 2 and 4 in two categories.
Grade 5 makes the most changes in only one category.

High changes, by publisher, include:
Ginn makes the most changes in eight categories.
Nelson makes the most changes in six categories.
Gage makes the most changes in five categories.

Table 2
Sample of changes made to selections, recorded in categories.

Genre: story picture book; (Gage calls it a "story" TG. p. 430)	"The Longest Journey in the World". W. B. Morris. Gage 1 *Ride a Rainbow*. pp. 38–47.	Implications: 6/14 (43%) Grade 1 selections are originally story picture books. Gage calls picture book a "story."
Date, place, publisher, pages, era	1970, NY: Holt, Rinehart & Winston Inc.	US. Era: 70s (out of print). 32 pages cut to 10. Journey shortened by omitting illusts & print of, of "under," "across," "through," (and therefore omits concepts as well).
Original illustrator & designation	"with pictures by Betty Fraser & hand lettering by Ray Barber"	Barber's hand lettered text is lost (originally shaped around castle, over grasses, up wall, imitating caterpillar's journey).
Anthol illustrator & designation	"pictures by Betty Fraser"	Same illustrator; designation is slightly altered.
Illustrations omitted	7/20 (35%) illustrations omitted.	Fewer illusts & omitting 2/9 objects makes the "longest" journey shorter.
Illustrations added	No	None.
Size: Enlarged Shrunk	6 enlarged (pp. 38–39, 42, 43) 8 shrunk (pp. 40, 41)	In spite of Gage enlargements, the shrunk cropped illustrations (and omissions) make Gage journey shorter than original one.
Illustrations cropped	Yes, 5 are cropped.	Detail (bird) is lost in cropping, and distance caterpillar crawls is shorter.
Colour	Colours not true, especially yellows	Sun less bright — affects story mood.
Diversity changes (gender, multicult/ethnicity/race, age)	No.	None
Illustration style changes	No.	None
Sequence reordered	Yes. Gage reverses illusts on pp. 46–47, so the caterpillar is looking back *before* he even begins his journey…	… it doesn't make sense. The concluding print text "I am truly amazed... world" does not fit with the reversed order of illustrations. Text and illustrations "jar" (Nikolajeva & Scott, 2001).
Illustrations altered – other	Shaped hand lettering within illusts is lost.	Contrapuntal effect of text & illust is weakened (Feldman, 1981, p. 651)
Illust-print placement/proximity Changes	Yes, orig has one concept & one illust/pg; Gage has up to 4 concepts & illusts/pg. Orig text is shaped to objects in illusts; not Gage. Gage omits *river*/hose, *fence*/rake.	Orig shaped print text within illusts i.e., *into deep valley, around castle* imitates the caterpillars journey; not so in Gage (p. 41) the text placement does not imitate, support or fit the illusts (e.g. "crawled through a dense forest" orig words are placed in between the stalks of the flowers).
Illustration-print ratio altered	Yes, due to illustration omissions.	Gage has more print/illustration — more challenging for early readers.
Illust-print agreement or redundancy changes	No, neither version is redundant. But p. 47 is even less so, has wrong print text with illustration.	pp. 46–47 illusts in wrong order and with wrong print text — extra challenge for emerging readers to combine print & illusts, to fill in the gaps (Iser). The two missing objects shorten the longest journey.
Pedagogical add-ons	T.G. p. 432. list objects encountered	Students cannot list the two omitted: hose and rake.

Each of the 416 selections was examined, and findings recorded in this manner. For example, when looking at illustrations omitted in the above anthology selection, Table 2 tells us seven of the original 20 illustrations (i.e. 35%) are omitted. The implications of this are that the caterpillar's "longest journey in the world" is shortened. Two of the omitted illustrations are "common objects" referred to under Pedagogical (TG p. 432), that also have the print text omitted, thereby making it impossible to answer the question posed in the TG (p. 432) in a meaningful way.

Table 3

Summary of (accessible) previously published anthology selections.

	Gage	Ginn	Nelson	Totals
Grade 1	7/64 (11%)	5/61 (9%)	2/47 (4%)	14/172 (8%)
Grade 2	21/59 (36%)	13/60 (22%)	26/52 (50%)	60/171 (35%)
Grade 3	28/51 (55%)	32/82 (41%)	20/43 (47%)	80/176 (45%)
Grade 4	40/64 (63%)	34/89 (38%)	27/54 (50%)	101/207 (49%)
Grade 5	27/60 (45%)	36/84 (43%)	18/58 (31%)	81/202 (40%)
Grade 6	24/57 (42%)	31/89 (35%)	25/53 (47%)	80/199 (40%)
Totals	147/355 (41%)	151/465 (32%)	118/307 (38%)	416/1127 (37%)

By grade:

Overall, grade four has the highest percent (49%) of previously published selections; grade one has the lowest (8%).

Previously published high is Gage 4 (at 63%).

By publisher:

Gage has the highest previously published percentage of selections (41%).

Ginn has the lowest (32%).

No Ginn anthology has 50% or over previous published selections.

Only two Gage (Grades3 & 4) and two Nelson anthologies (Grades 2 & 4) have 50% or over previously published selections.

Table 4
Number of (accessible) previously published selections by genre.

		Gr 1	Gr 2	Gr 3	Gr 4	Gr 5	Gr 6	Totals
Gage	Poetry	1/7	3/21	6/28	15/40	7/27	12/24	44/147
Ginn		5/5	6/13	6/32	4/34	5/36	5/31	31/151
Nelson		1/2	6/26	3/20	6/27	0/18	8/25	24/118
	Totals	7/14	15/60	15/80	25/101	12/81	25/80	99/416 (22%)
Gage	Tales	0/7	0/21	1/28	1/40	2/27	1/24	5/147
Ginn		0/5	2/13	2/32	6/34	2/36	6/31	18/151
Nelson		0/2	2/26	0/20	0/27	0/18	1/25	3/118
	Totals	0/14	4/60	3/80	7/101	4/81	8/80	26/416 (6%)
Gage	Stories	0/7	2/21	4/28	3/40	10/27	3/24	22/147
Ginn		0/5	2/13	3/32	3/34	2/36	10/31	20/151
Nelson		1/2	1/26	3/20	0/27	5/18	8/25	18/118
	Totals	1/14	5/60	10/80	6/101	17/81	21/80	60/416 (14%)
Gage	Stpict books	6/7	16/21	15/28	14/40	5/27	7/24	63/147 (43%)
Ginn		0/5	4/13	21/32	14/34	18/36	6/31	63/151 (42%)
Nelson		0/2	16/26	16/20	15/27	8/18	7/25	62/118 (53%)
	Totals	6/14 (43%)	36/60 (60%)	52/80 (65%)	43/101 (43%)	31/81 (38%)	20/80 (25%)	188/416 (45%)
Gage	Chpbk/novel	0/7	0/21	0/28	0/40	1/27	0/24	1/147
Ginn		0/5	0/13	0/32	0/34	1/36	1/31	2/151
Nelson		0/2	0/26	0/20	0/27	2/18	0/25	2/118
	Totals	0/14	0/60	0/84	0/94	4/81	1/80	5/416 (1%)
Gage	Biographies	0/7	0/21	0/28	0/40	2/27	2/24	4/147
Ginn		0/5	0/13	/320	3/34	3/36	2/31	8/151
Nelson		0/2	0/26	0/20	1/27	1/18	1/25	3/118
	Totals	0/14	0/60	0/84	4/101	6/81	5/80	15/416 (4%)
Gage	Other	0/7	0/21	1/28	2/40	1/27	2/4	6/147
Ginn		0/5	0/13	2/32	2/34	2/36	1/31	7/151
Nelson		0	1/26	0/20	1/27	1/18	1/25	2/118
	Totals	0/14	1/60	3/80	5/101	3/81	4/80	16/416 (4%)

Gage acknowledges their story picture book selections with "Story by...Pictures by...," a similar designation "Story and Pictures by..." or "Picture Book Story."

i.e. Gage 2a 'Fisherman Fred" (p. 24) designated "Story by...Pictures by..."
Gage 2a "Lizzie's Invitation" (p. 34) designated " Story and pictures by..."
Gage 4b "Roses Sing on New Snow" (sic) (p. 8) called a "picture book story"

Ginn often called their story picture book selections either "Picture Book Story" or "Story by...".

i.e. Ginn 2 *People! Places!* "A Small Lot" (p. 20) designated "Story by..."
Ginn 2 *Keep in Touch.* "Rodeo Pup (p. 9) called a "picture book story"
Ginn 5 *Tales – Clever, Foolish, and Brave.* "Simply Ridiculous" (p. 51) is called a "picture book story."
Ginn 5 abid "Little Kay" (p. 60) called "picture book story."
Ginn 5 *Together is Better.* "The Last Dragon" (p. 62) is called "picture book story."

Nelson acknowledges their story picture book selections with "by..." , or "narrative" or "humorous" fiction.

i.e. Nelson 2 *Reach Out.* "The Leaving Morning" (p. 14) designated "by..."
Nelson 4 *Times to Share.* "The Tiny Kite of Eddie Wing" (p. 20) is called "narrative fiction"
Nelson 4 *Times to Share.* "Those Tiny Bits of Beans" (p. 28) is called "humorous fiction."

I classified these selections as story picture books, in that they were a version of the original trade books.

Note: There were no wordless books in the anthologies.

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Appendix A

The Hummingbirds' Gift (Czernecki & Rhodes, 1994)

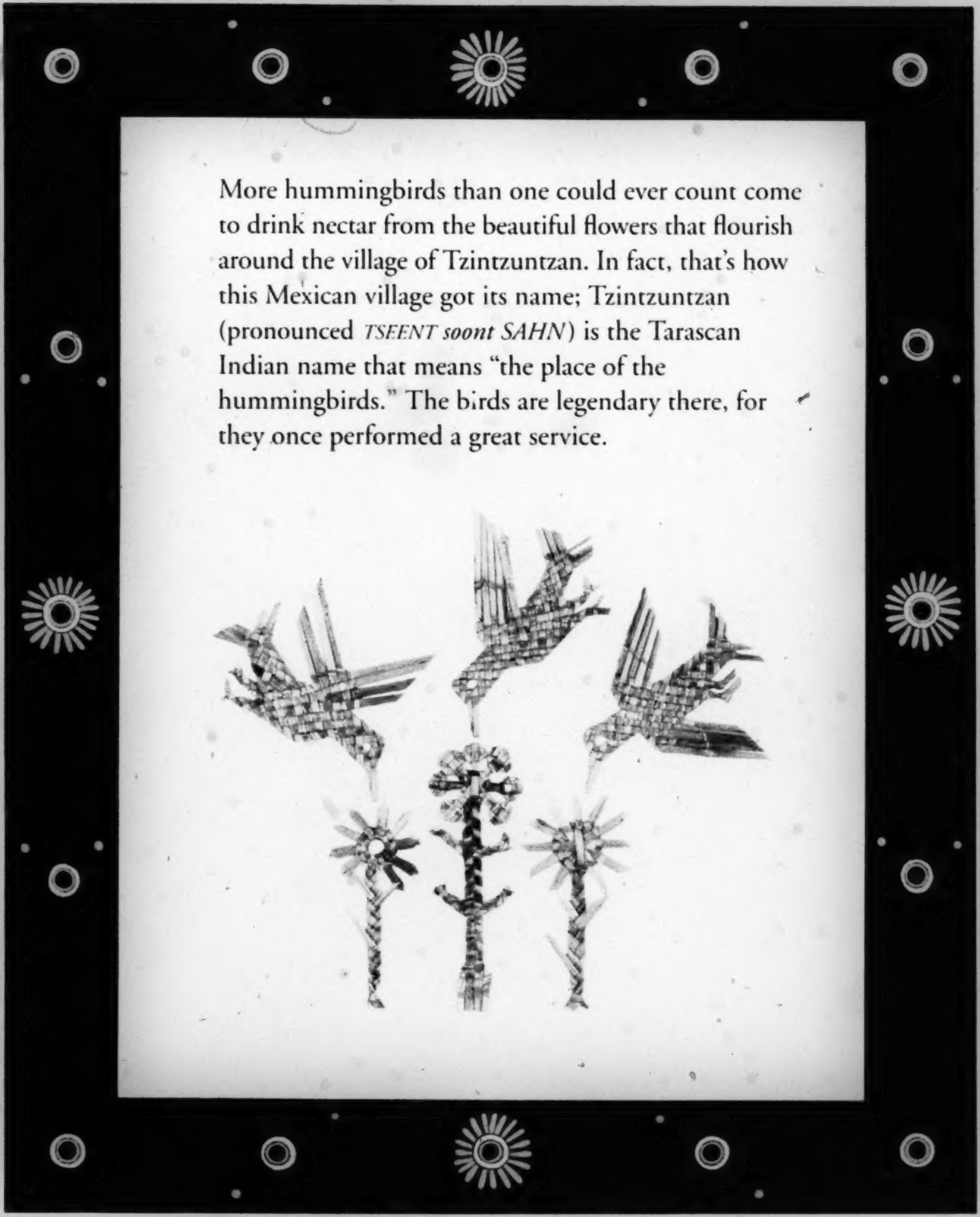
Illustrations A1 (a and b). (Two) photos of de Silva and Silva's straw weavings (omitted in the Gage Anthology), and the accompanying text (*The Hummingbirds' Gift*, Czernecki & Rhodes, 1994). Used by permission of Stefan Czernecki.

Illustration A2. Title page for "The Hummingbirds' Gift" (Gage 4a, p. 144).

Illustration A3. Czernecki's illustration on the cover of the book (*The Hummingbirds' Gift*, Czernecki and Rhodes, 1994), omitted in the Gage Anthology. Used by permission of Stefan Czernecki.

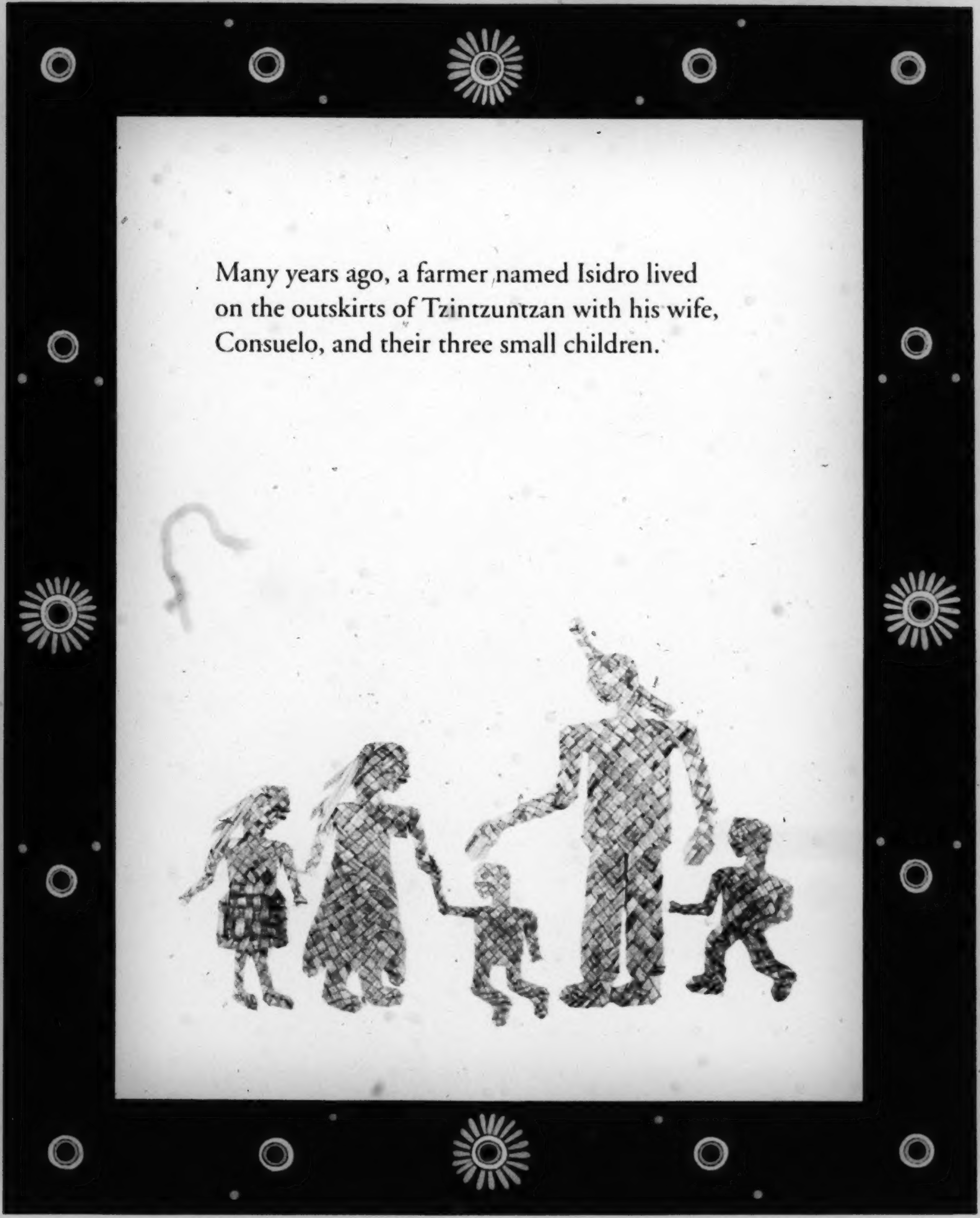
Illustration A4. Czernecki's illustration of the family's hands weaving straw figures. (*The Hummingbirds' Gift*, Czernecki and Rhodes, 1994), omitted in the Gage Anthology. Used by permission of Stefan Czernecki.

Note: Every effort has been made in the Appendices to reproduce the original works as closely as possible. The constraints of the dissertation page have however, at times, necessitated the cropping or shrinking of an illustration. When such alterations had to be made they have been indicated. If colours are not true to the originals, it is due to the limitations of available colour reproduction processes.



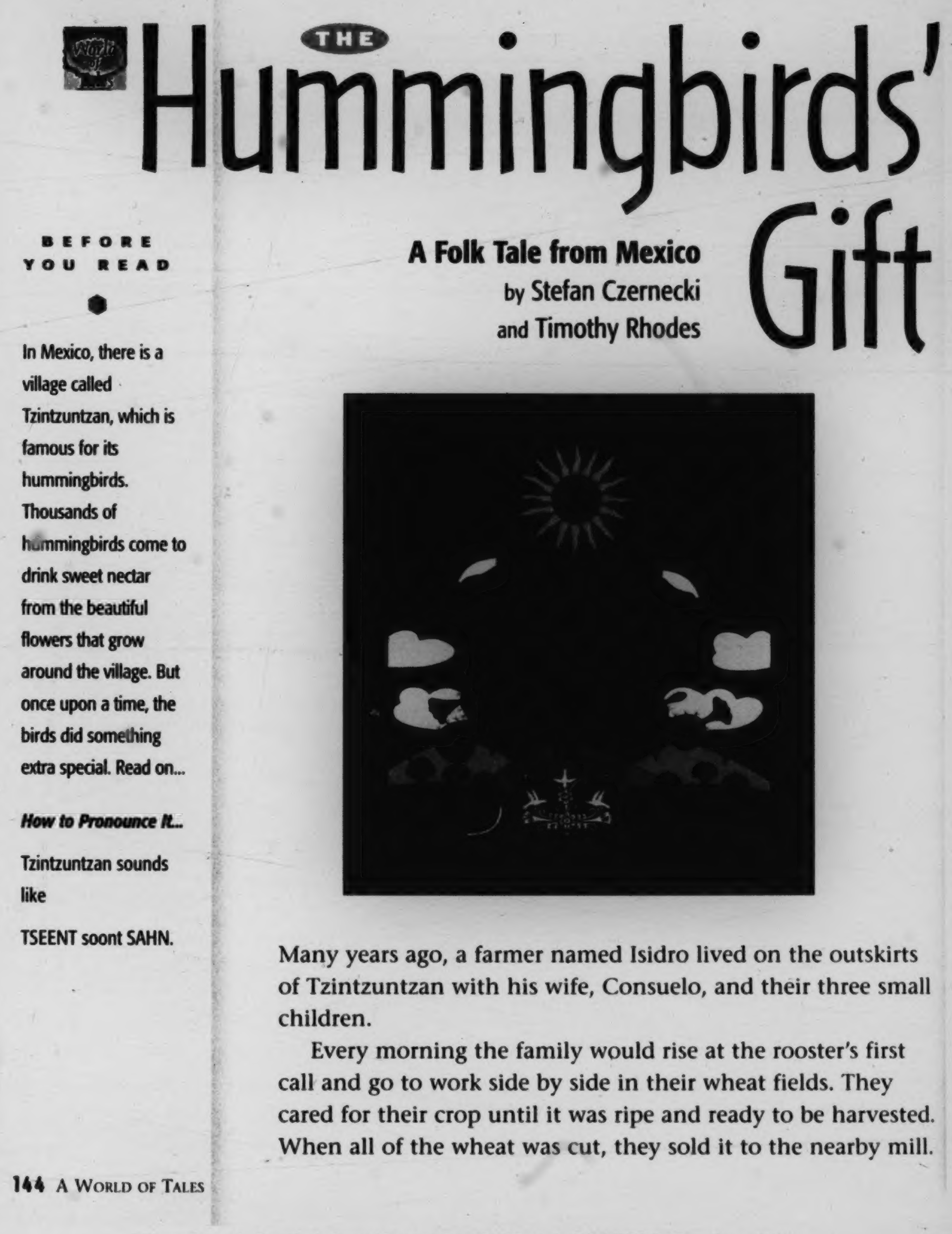
More hummingbirds than one could ever count come to drink nectar from the beautiful flowers that flourish around the village of Tzintzuntzan. In fact, that's how this Mexican village got its name; Tzintzuntzan (pronounced *TSEENT soont SAHN*) is the Tarascan Indian name that means "the place of the hummingbirds." The birds are legendary there, for they once performed a great service.

Illustration A1 (a). **Photo of de Silva and Silva straw weavings and accompanying text enclosed in a floral border, on the first page of the story (*The Hummingbirds' Gift*, Czernecki & Rhodes, 1994). Used by permission of Stefan Czernecki.**



Many years ago, a farmer named Isidro lived on the outskirts of Tzintzuntzan with his wife, Consuelo, and their three small children.

Illustration A1 (b). Photo of de Silva and Silva straw weavings and accompanying text enclosed in a floral border, on the second page of the story (*The Hummingbirds' Gift*, Czernecki & Rhodes, 1994). Used by permission of Stefan Czernecki.



THE Hummingbirds' Gift

BEFORE YOU READ

In Mexico, there is a village called Tzintzuntzan, which is famous for its hummingbirds. Thousands of hummingbirds come to drink sweet nectar from the beautiful flowers that grow around the village. But once upon a time, the birds did something extra special. Read on...

How to Pronounce It...

Tzintzuntzan sounds like

TSEENT soont SAHN.

A Folk Tale from Mexico

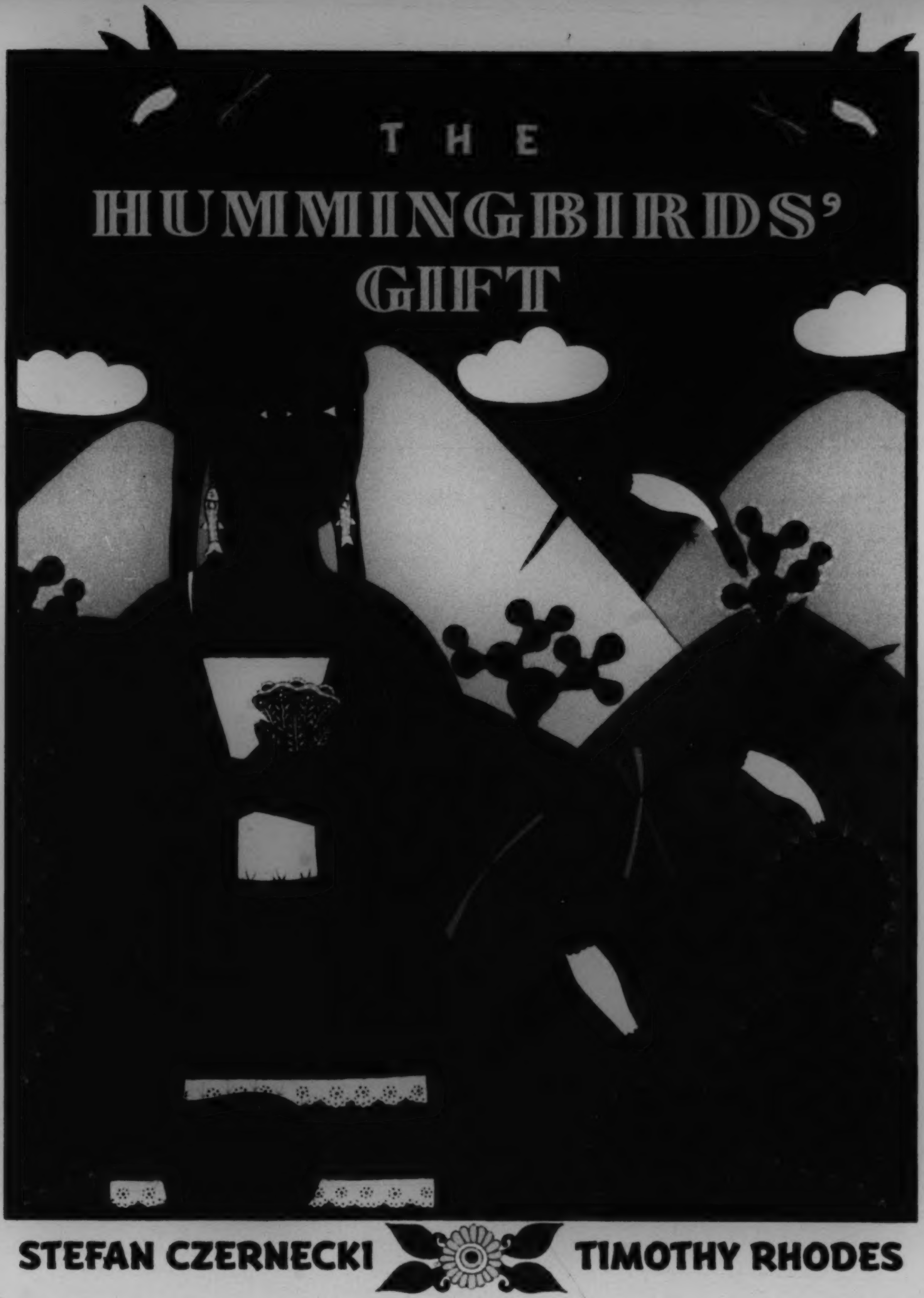
by Stefan Czernecki
and Timothy Rhodes

Many years ago, a farmer named Isidro lived on the outskirts of Tzintzuntzan with his wife, Consuelo, and their three small children.

Every morning the family would rise at the rooster's first call and go to work side by side in their wheat fields. They cared for their crop until it was ripe and ready to be harvested. When all of the wheat was cut, they sold it to the nearby mill.

144 A WORLD OF TALES

Illustration A2. Gage anthology title page for "The Hummingbirds' Gift" (Gage 4a, p. 144).


THE
HUMMINGBIRDS'
GIFT
STEFAN CZERNECKI
TIMOTHY RHODES

reduced 3%

Illustration A3. Czernecki's illustration on the front cover of the book, *The Hummingbirds' Gift* (Czernecki & Rhodes, 1994). Used by permission of Stefan Czernecki.

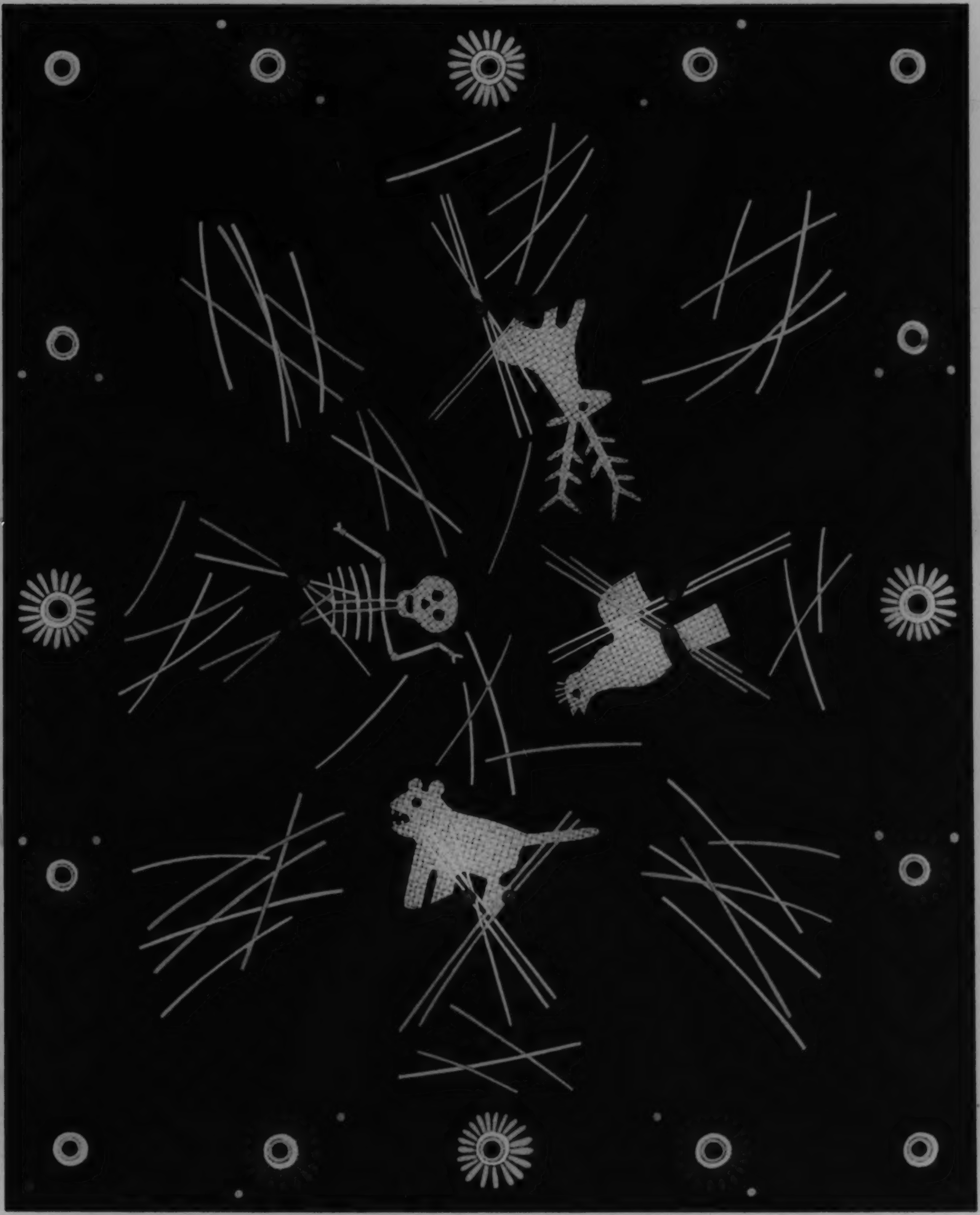


Illustration A4. Czernecki's illustration of the family's hands weaving straw figures (*The Hummingbirds' Gift*, Czernecki & Rhodes, 1994). Used by permission of Stefan Czernecki.

Appendix B

The Elders Are Watching (Bouchard, 1997)

Illustration B1. This Vickers' painting, "The Elders are Watching" (omitted in Ginn), appears three times in the trade book: on the front cover, opposite the title page, and again at the end (*The Elders are Watching*, Bouchard, 1997). Used by permission of Roy Henry Vickers and David Bouchard.

Illustration B2. Vickers' painting, "Siwash Rock" (omitted in Ginn) appears twice in the trade book, once on the back cover and again within the book (*The Elders are Watching*, Bouchard, 1997). Used by permission of Roy Henry Vickers and David Bouchard.

Illustration B3. Ginn title page for "The Elders are Watching" (Ginn 6 *Discovering Links*, p. 75).

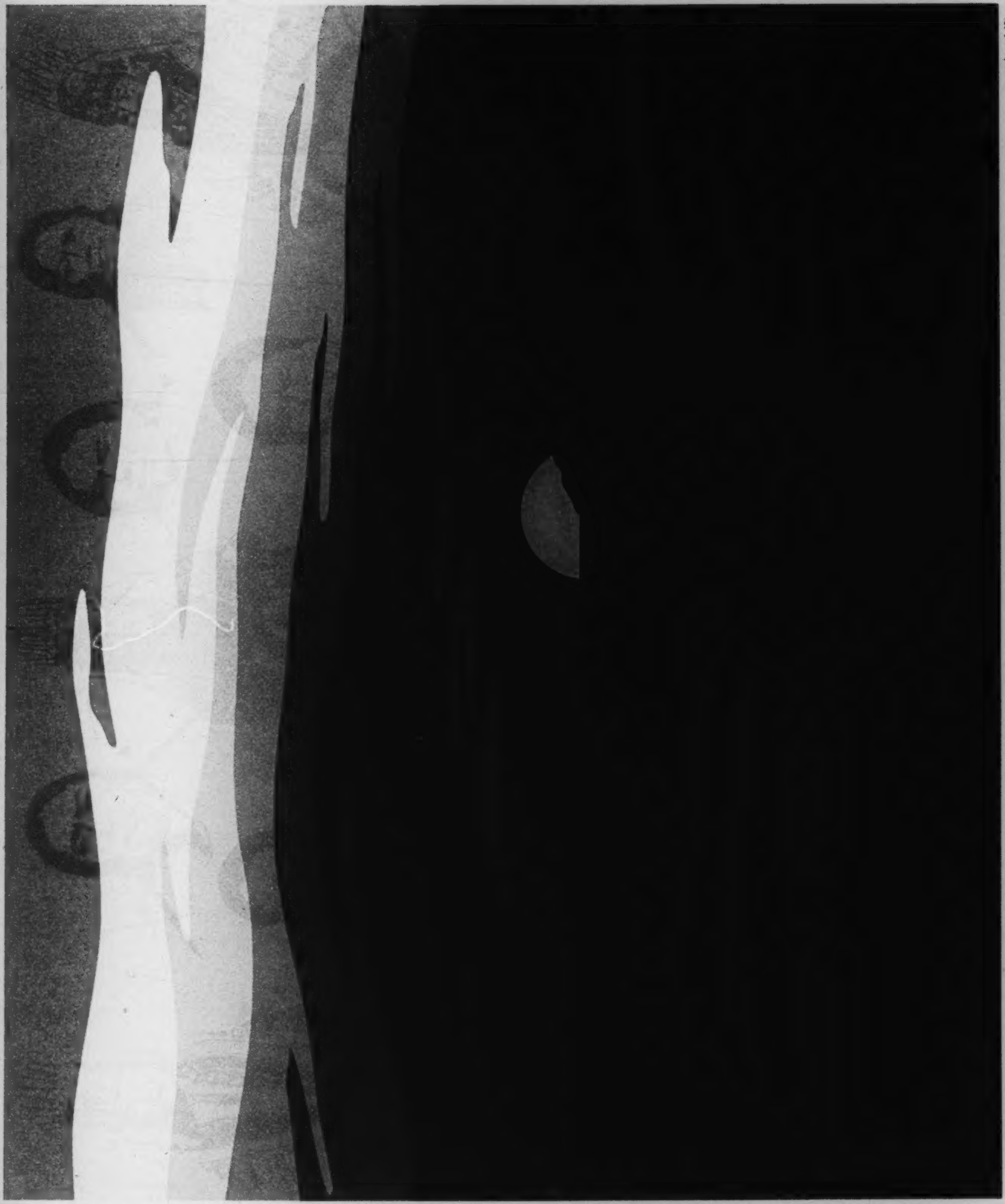


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Illustration B1. This painting, "The Elders are Watching," by Roy Henry Vickers, appears three times in the trade book of the same name (Bouchard, 1997). Used by permission of Roy Henry Vickers and David Bouchard.

The Elders
Are Watching

DAVID BOUCHARD
Text

ROY HENRY VICKERS
Images

RAINCOAST BOOKS
Vancouver

They told me to tell you the time has come.
They want you to know how they feel.
So listen carefully, look toward the sun.
The Elders are watching.

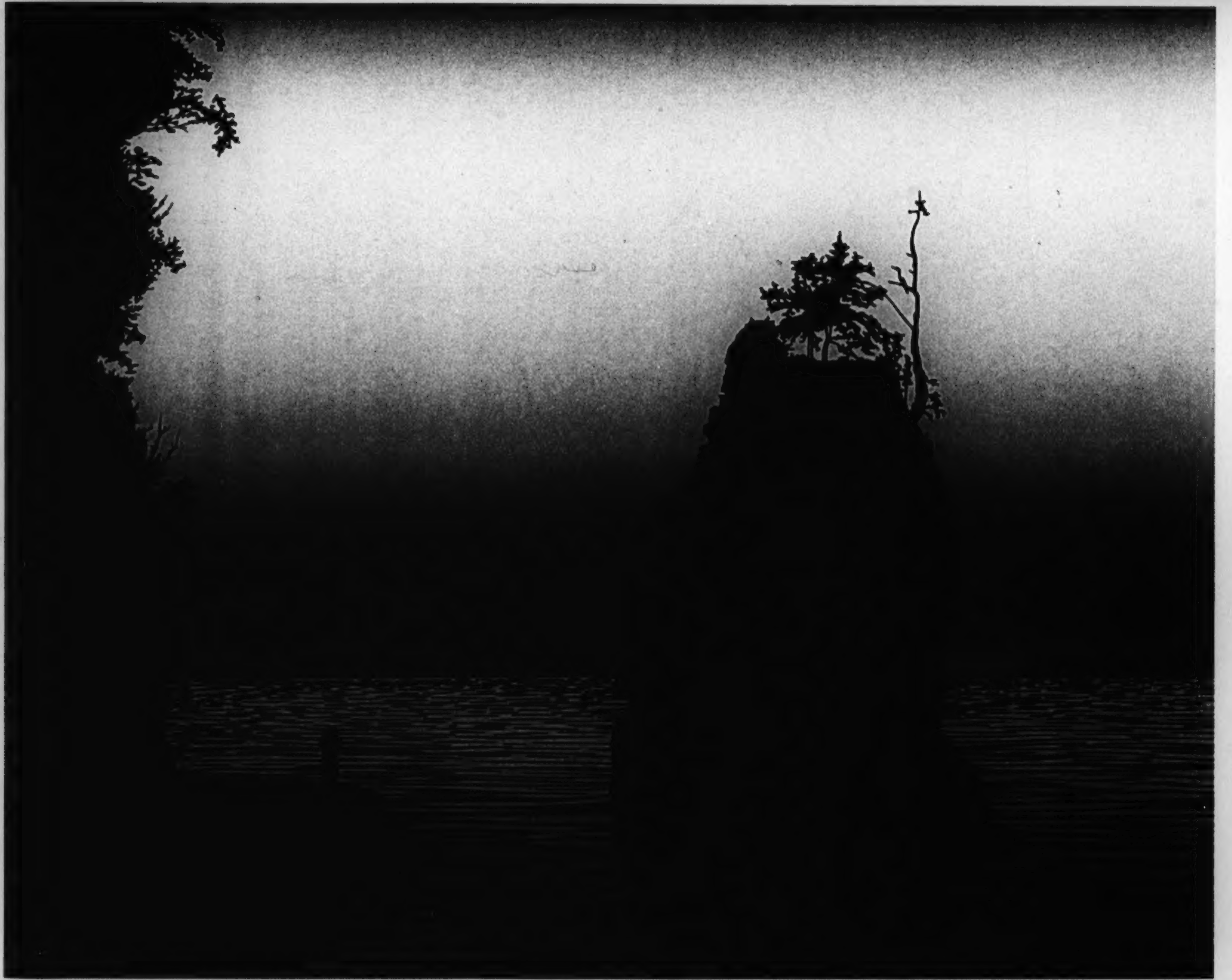
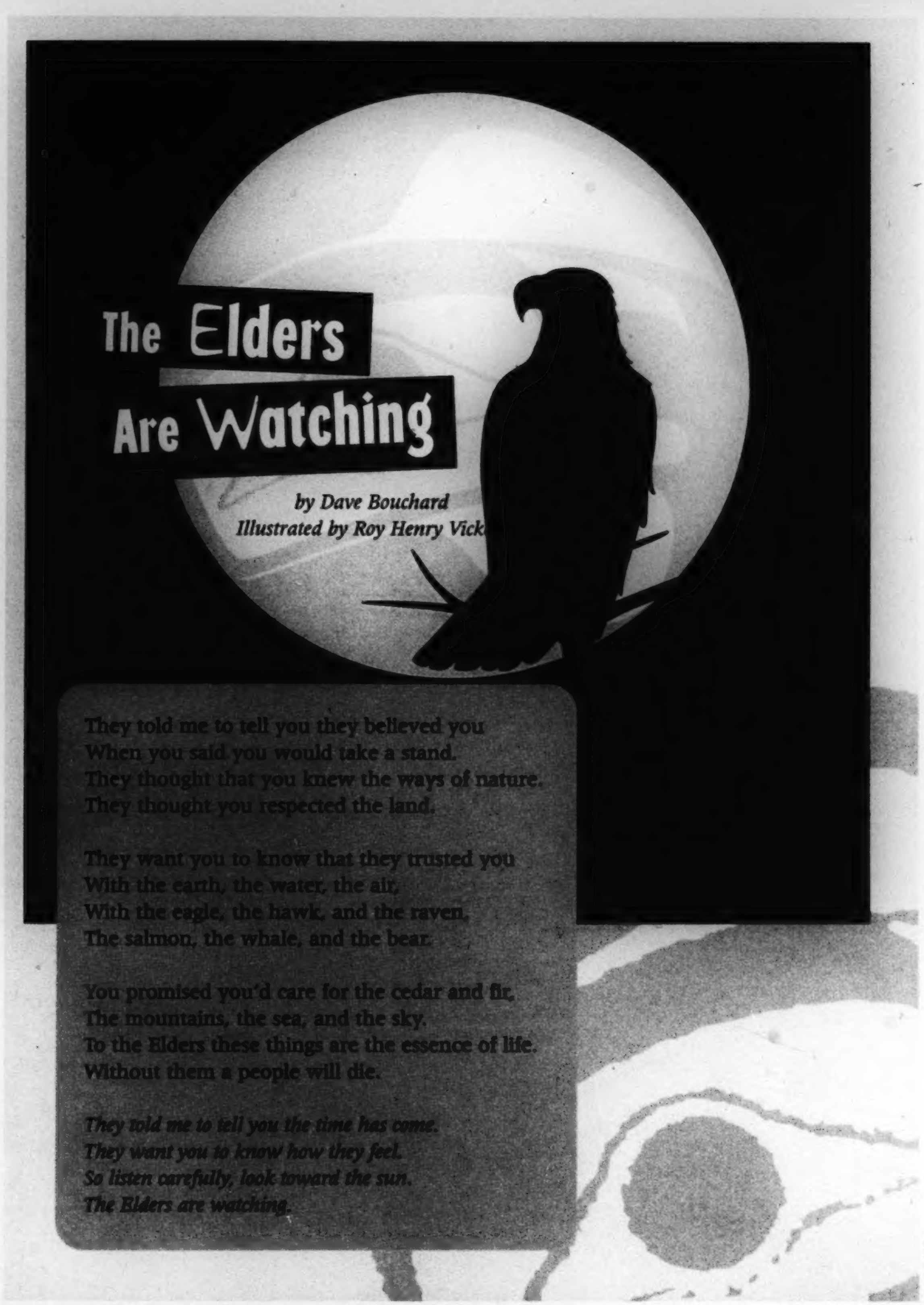


Illustration B2. This painting, "Siwash Rock", by Roy Henry Vickers, appears twice in *The Elders are Watching* (Bouchard, 1997). Used by permission of Roy Henry Vickers and David Bouchard.

cropped 0.75cm



The Elders Are Watching

by Dave Bouchard
Illustrated by Roy Henry Vick

They told me to tell you they believed you
When you said you would take a stand.
They thought that you knew the ways of nature.
They thought you respected the land.

They want you to know that they trusted you
With the earth, the water, the air,
With the eagle, the hawk, and the raven,
The salmon, the whale, and the bear.

You promised you'd care for the cedar and fir,
The mountains, the sea, and the sky.
To the Elders these things are the essence of life.
Without them a people will die.

They told me to tell you the time has come.
They want you to know how they feel.
So listen carefully, look toward the sun.
The Elders are watching.

reduced 10%

Illustration B3. Ginn anthology title page for " The Elders are Watching" (Ginn 6 *Discovering Links*, p. 75). Painting "Eagle's Moon" is by Roy Henry Vickers. Used by permission of Roy Henry Vickers and David Bouchard.

Appendix C

"If You Want to See" (Abeel, 1994, *Reach for the Moon*)

Illustration C1. Five stanza poem "If You Want to See". From *Reach for the Moon* by Samantha Abeel, watercolours by Charles R. Murphy. Text copyright © 1993, 1994 by Samantha Abeel; illustrations copyright © 1993 by Charles R. Murphy. Used by permission of Scholastic Inc.

Illustration C2. Gage version of Abeel's poem and substituted photo (Gage 6b. pp. 92–93).

If You Want to See

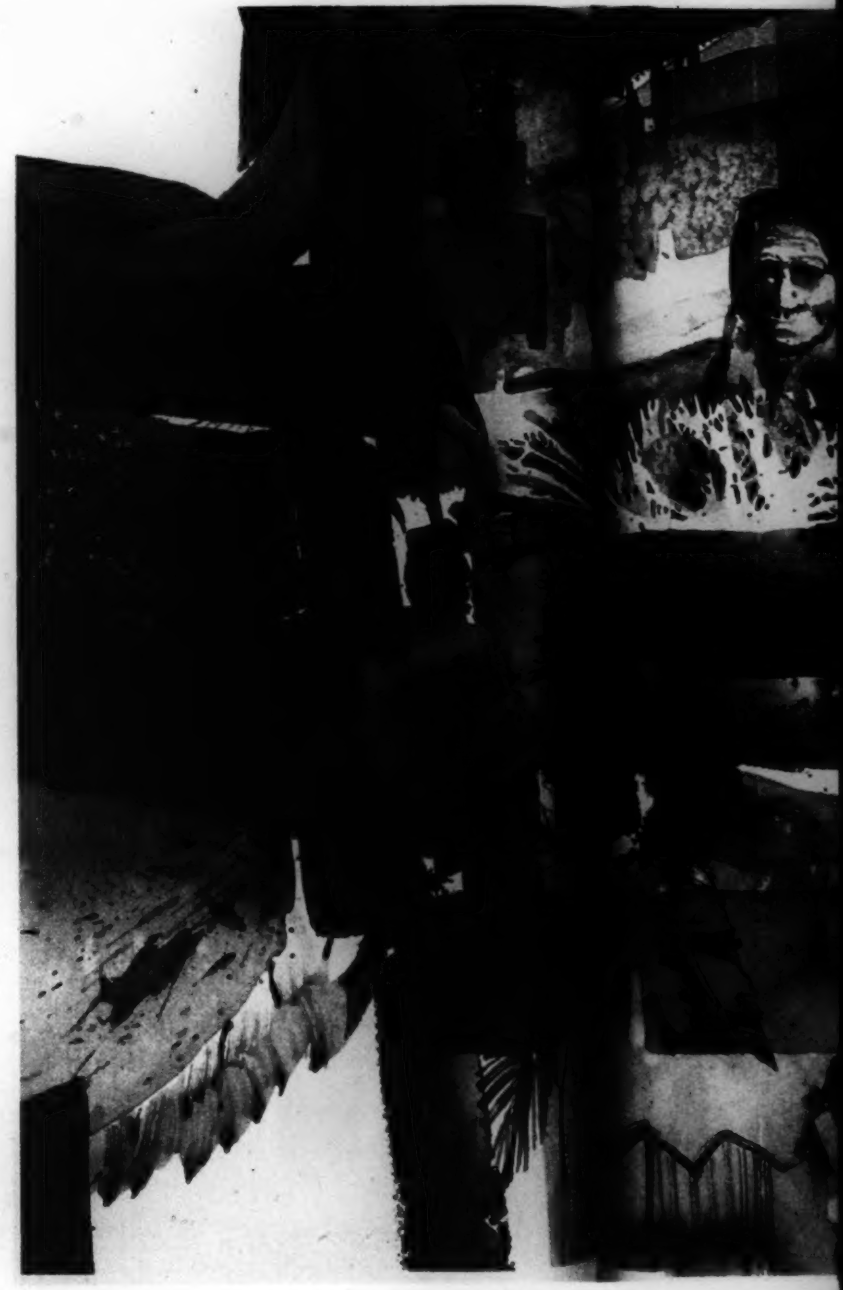
If you want to see the past,
look around you
for everything you do is
living out the legacy of those
who came before you . . .

Feathers, the open plain
a life following
the heartbeat of a drum.
Peace. Simplicity.
The eyes of a people
looking with hope,
to the future.

If you want to see the present,
look around you
for it is what you are building
for those who will come
after you . . .

Poverty, not enough room,
the dreams have ended.
Feathers float to the ground, and
drums no longer beat their rhythm.
The eyes of a people
look on with misgiving
to the future.

If you want to see the future,
look inside you
for it is where all the building
begins.



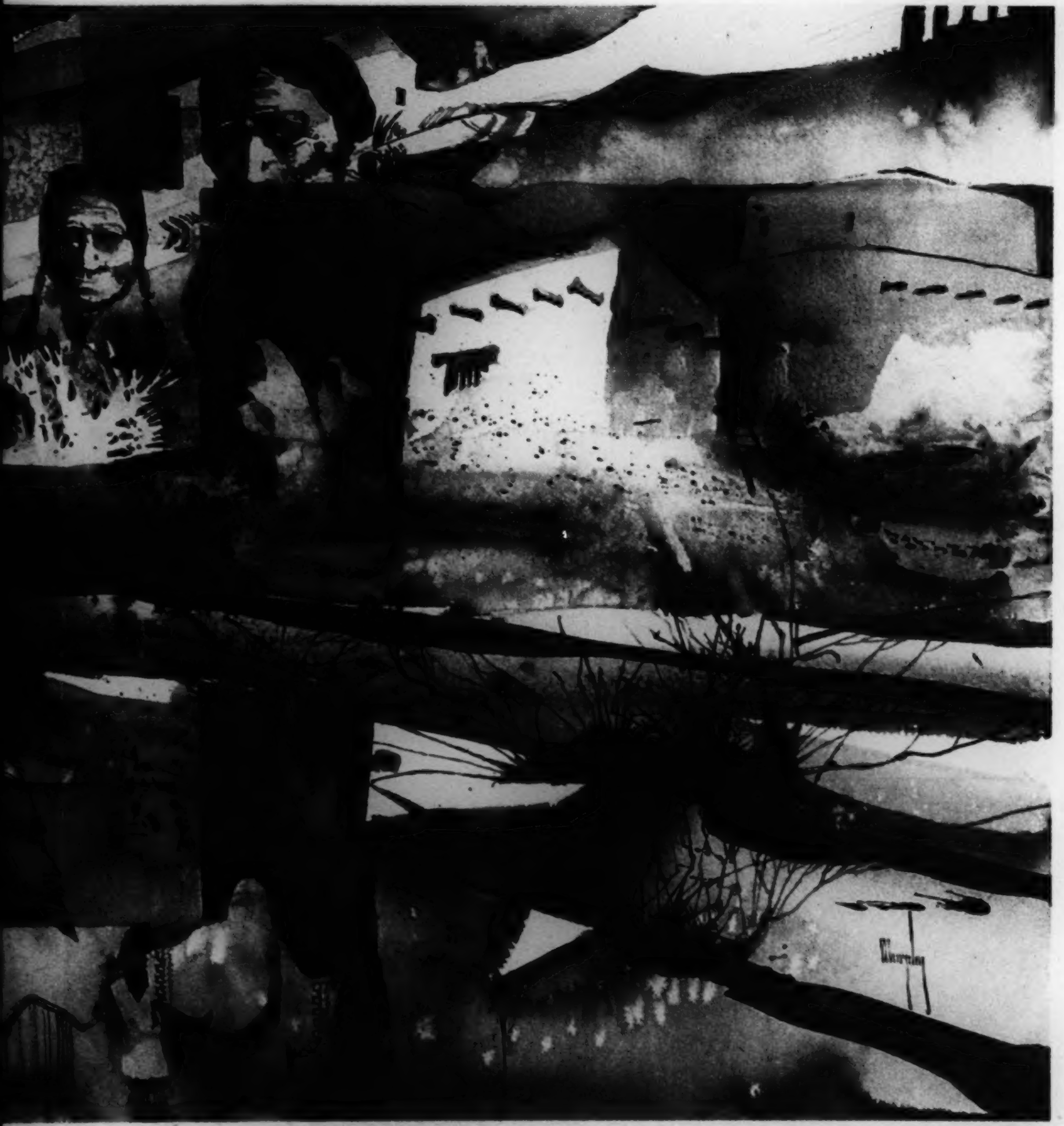
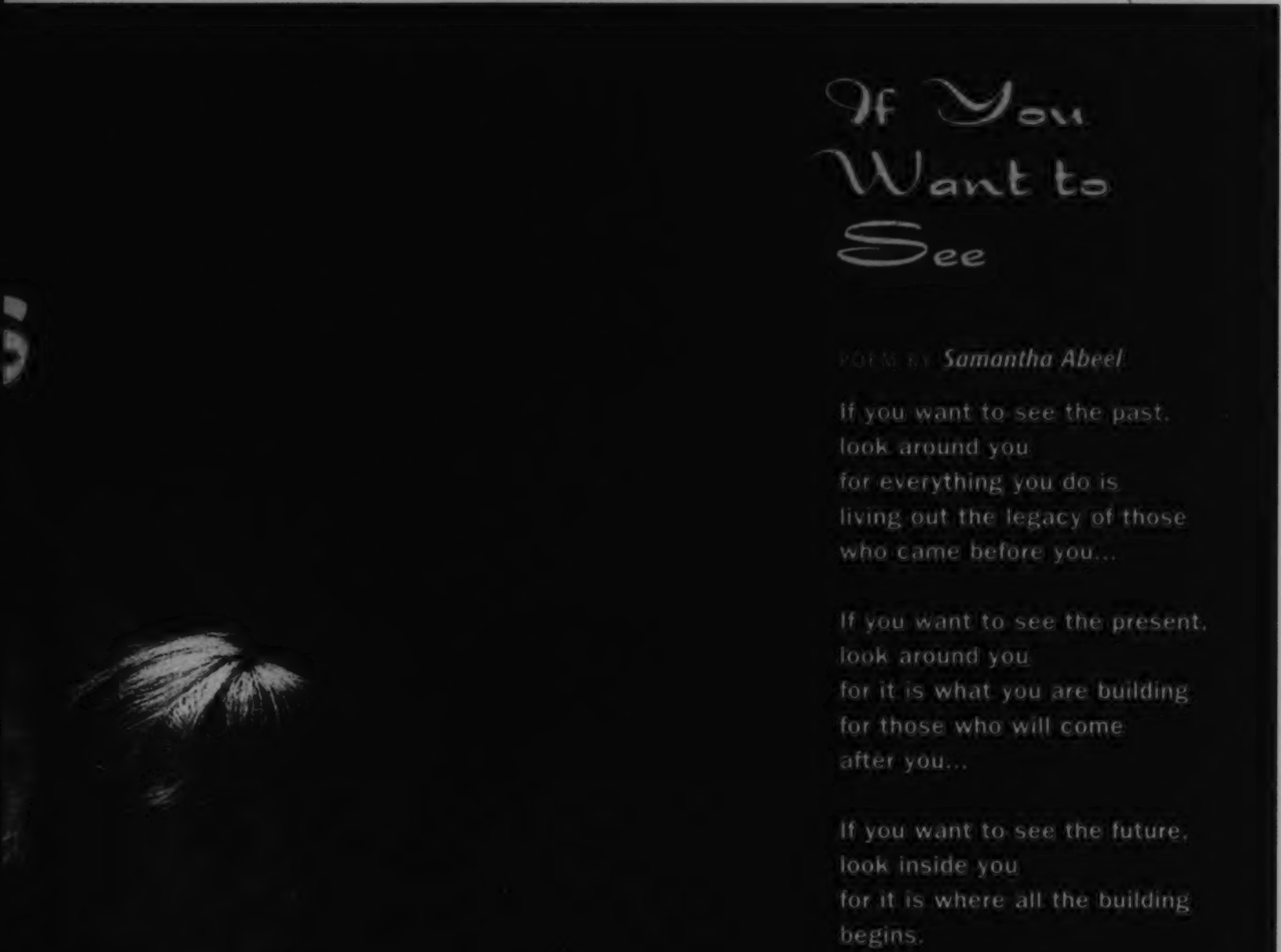


Illustration C1. From *Reach for the Moon* by Samantha Abeel; watercolours by Charles R. Murphy. Text copyright © 1993, 1994 by Samantha Abeel; illustrations copyright © 1993 by Charles R. Murphy. Used by permission of Scholastic Inc.

Marvels Then *and* Now



If You Want to See

POEM BY *Samantha Abeel*

If you want to see the past,
look around you
for everything you do is
living out the legacy of those
who came before you...

If you want to see the present,
look around you
for it is what you are building
for those who will come
after you...

If you want to see the future,
look inside you
for it is where all the building
begins.

Illustration C2. The Gage anthology version of Abeel's poem "If You Want to See", and the substituted photo (Gage 6b, pp. 92–93).

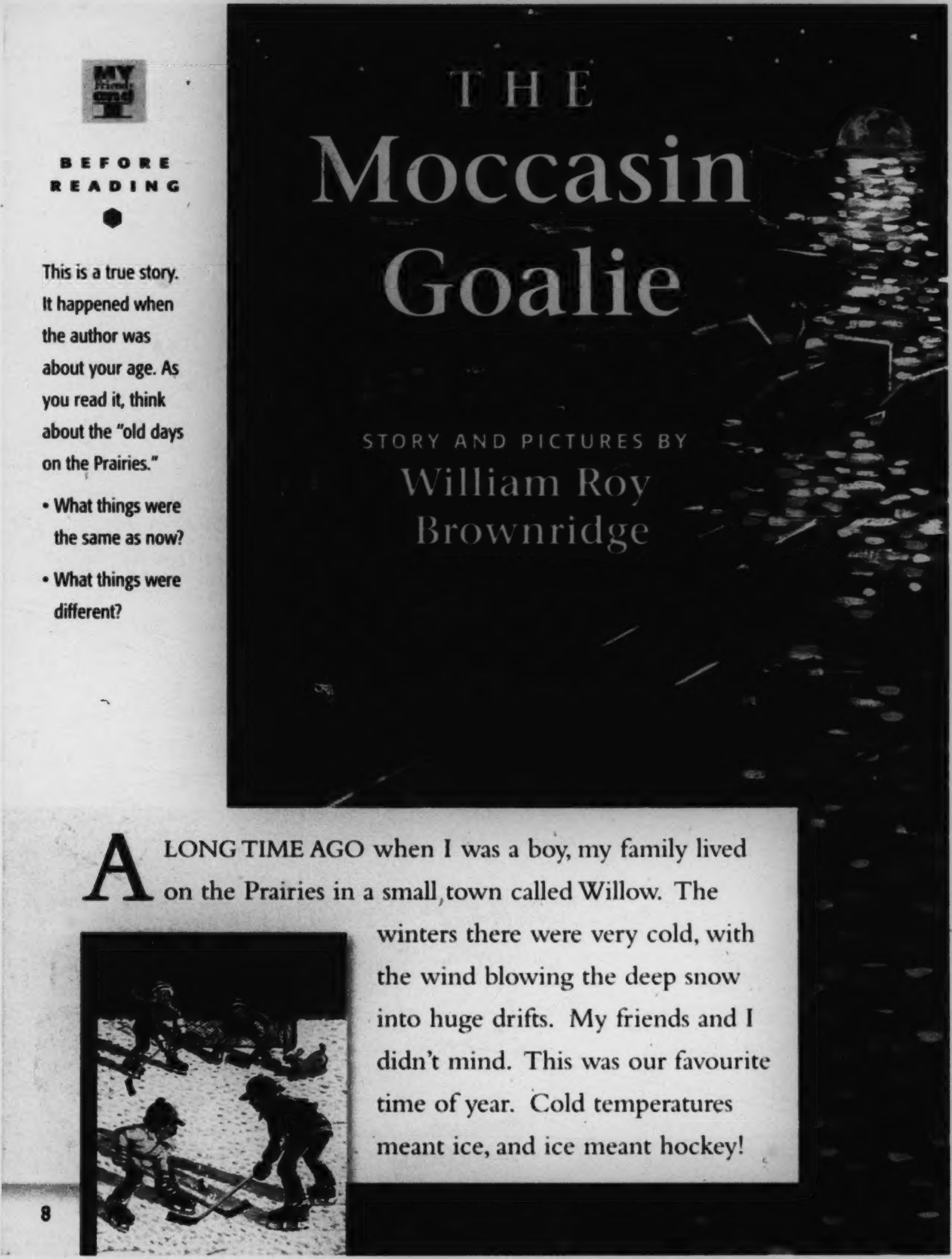
Appendix D

The Moccasin Goalie (Brownridge, 1995)

Illustration D1. Illustrative insert (actual size) of Danny in goal, on the Gage title page for "The Moccasin Goalie, (Gage 4a, p. 8).

Illustration D2. Book cover illustration (actual size) of Danny in goal (*The Moccasin Goalie*, Brownridge, 1995). Used by permission of William Roy Brownridge.

Illustration D3. Illustration of Danny in goal (actual size) and accompanying text (*The Moccasin Goalie*, Brownridge, 1995). Used by permission of William Roy Brownridge.



BEFORE READING

This is a true story. It happened when the author was about your age. As you read it, think about the "old days on the Prairies."

- What things were the same as now?
- What things were different?

THE Moccasin Goalie

STORY AND PICTURES BY

William Roy Brownridge

A LONG TIME AGO when I was a boy, my family lived on the Prairies in a small town called Willow. The winters there were very cold, with the wind blowing the deep snow into huge drifts. My friends and I didn't mind. This was our favourite time of year. Cold temperatures meant ice, and ice meant hockey!

8

Illustration D1. Illustration insert (actual size) of Danny in goal, on the Gage title page for "The Moccasin Goalie" (Gage 4a, p. 8).

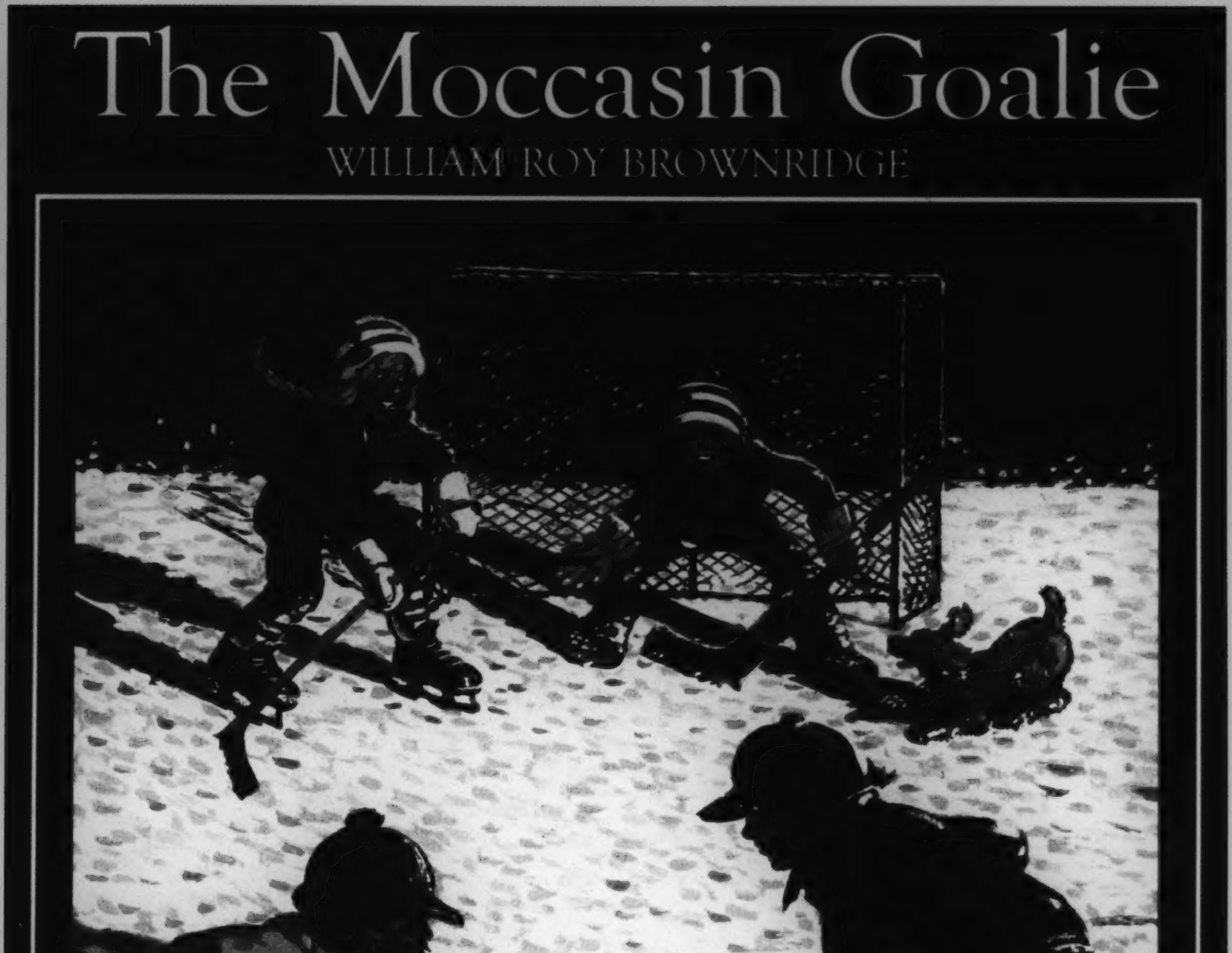

The Moccasin Goalie
WILLIAM ROY BROWNRIDGE

Illustration D2. Book cover illustration (actual size) of Danny in goal (The Moccasin Goalie, Brownridge, 1995). Used by permission of William Roy Brownridge.

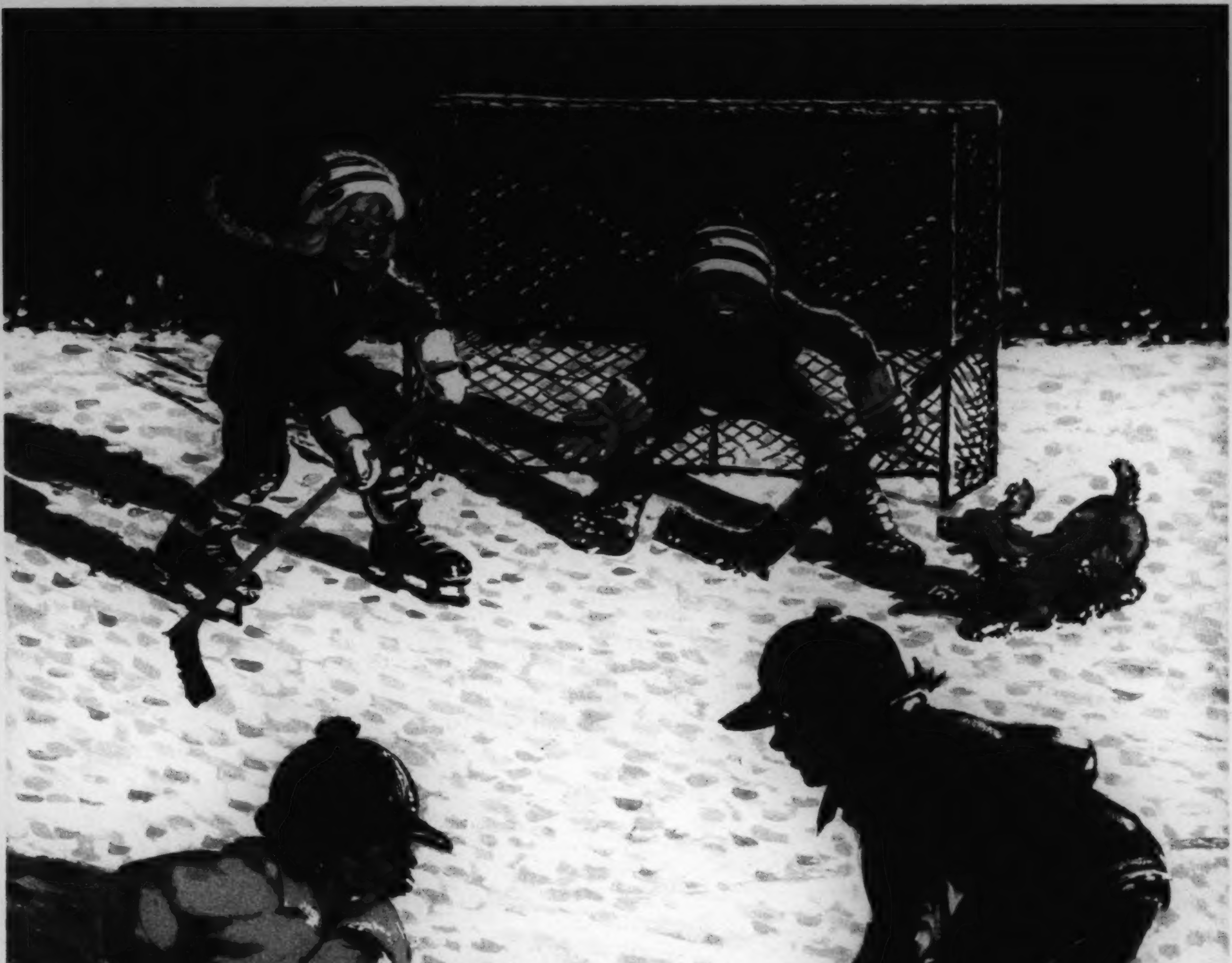


Illustration D3. Illustration (actual size) of Danny in goal, with accompanying text (*The Moccasin Goalie*, Brownridge, 1995). Used by permission of William Roy Brownridge.

I had four best friends. We lived for hockey.

Anita had long braids that flew out behind her when she skated. Marcel was big and quiet and good at sports. Then there was the tough little guy we nicknamed "Petou." And finally there was my dog Bingo, who always tried to steal the puck.

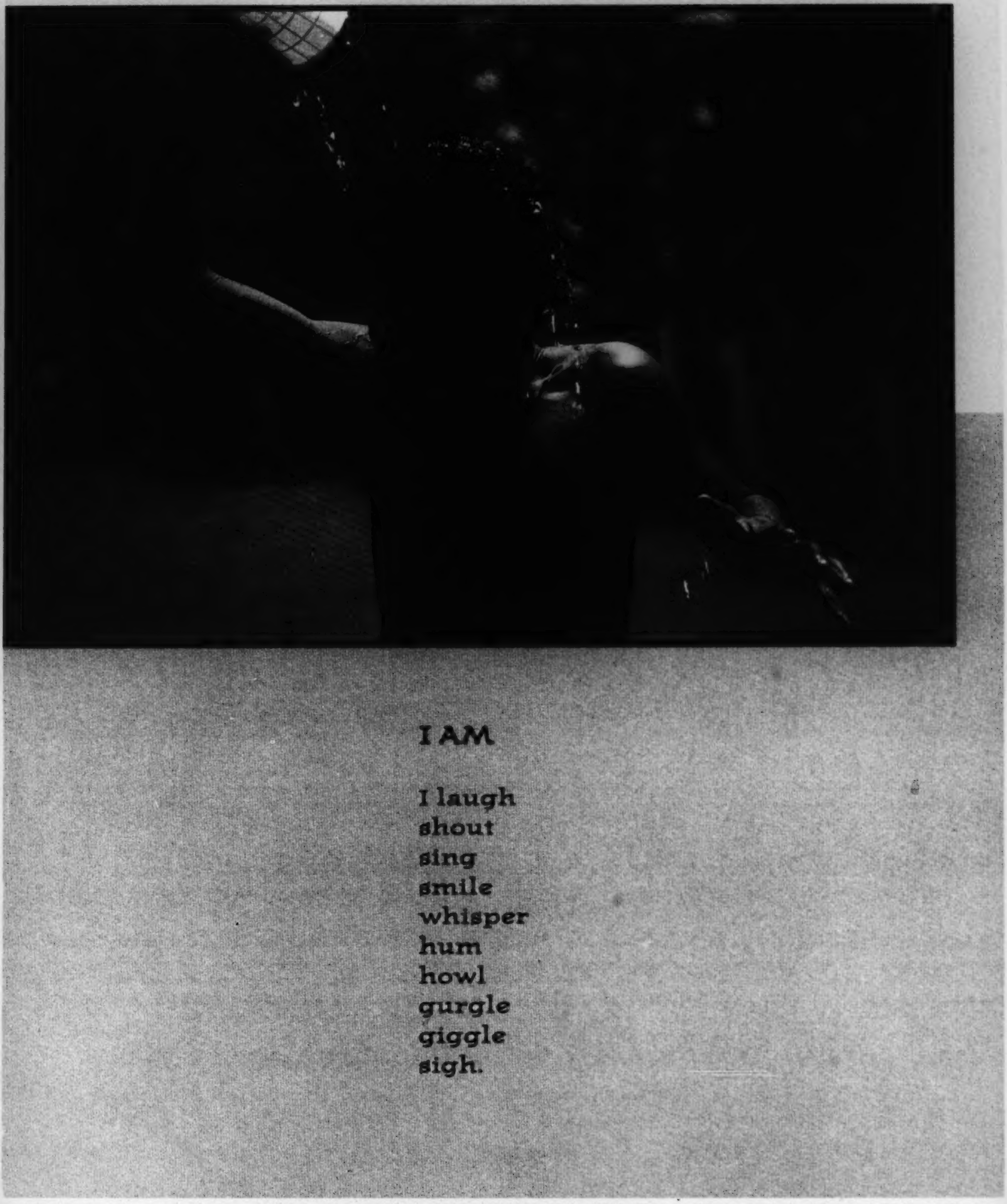
I was the goalie. I had a crippled leg and foot, so I couldn't wear skates. But my leather moccasins were just fine. I was quick and could slide across the goalmouth really fast. They called me "Moccasin Danny."

Appendix E

"I Am" (Grimes, 1997, *It's Raining Laughter*)

Illustrations E1 (a and b). Grimes' two-page poem, "I Am." Copyright 1997 by Nikki Grimes. Photographs by Myles C. Pinkney. First appeared in *It's Raining Laughter,* published by Dial Books for Young Readers. Reprinted by permission of Curtis Brown Ltd.

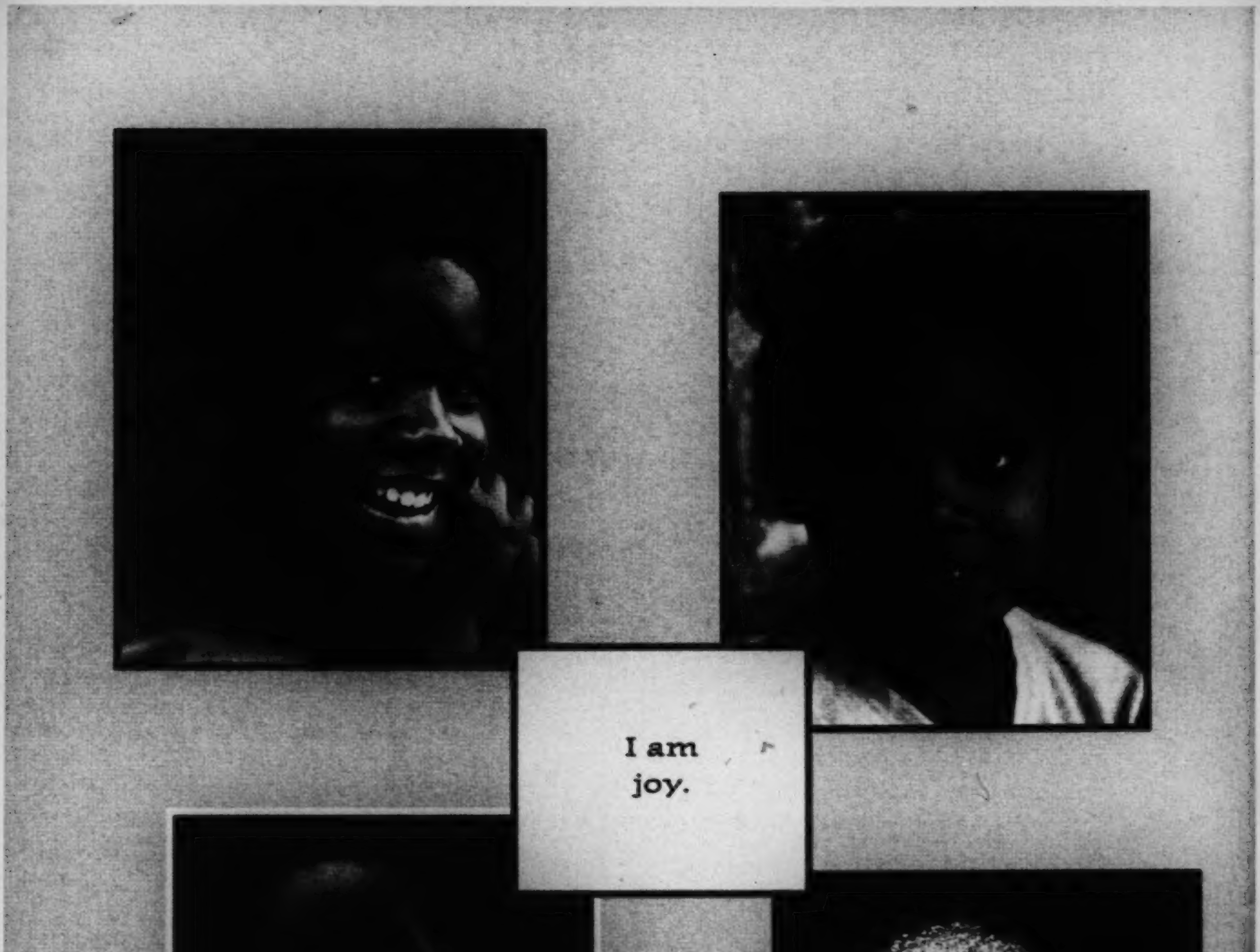
Illustration E2. Grimes' poem "I Am" and substituted illustrations (Nelson 2 *Reach Out*, p. 7)



I AM

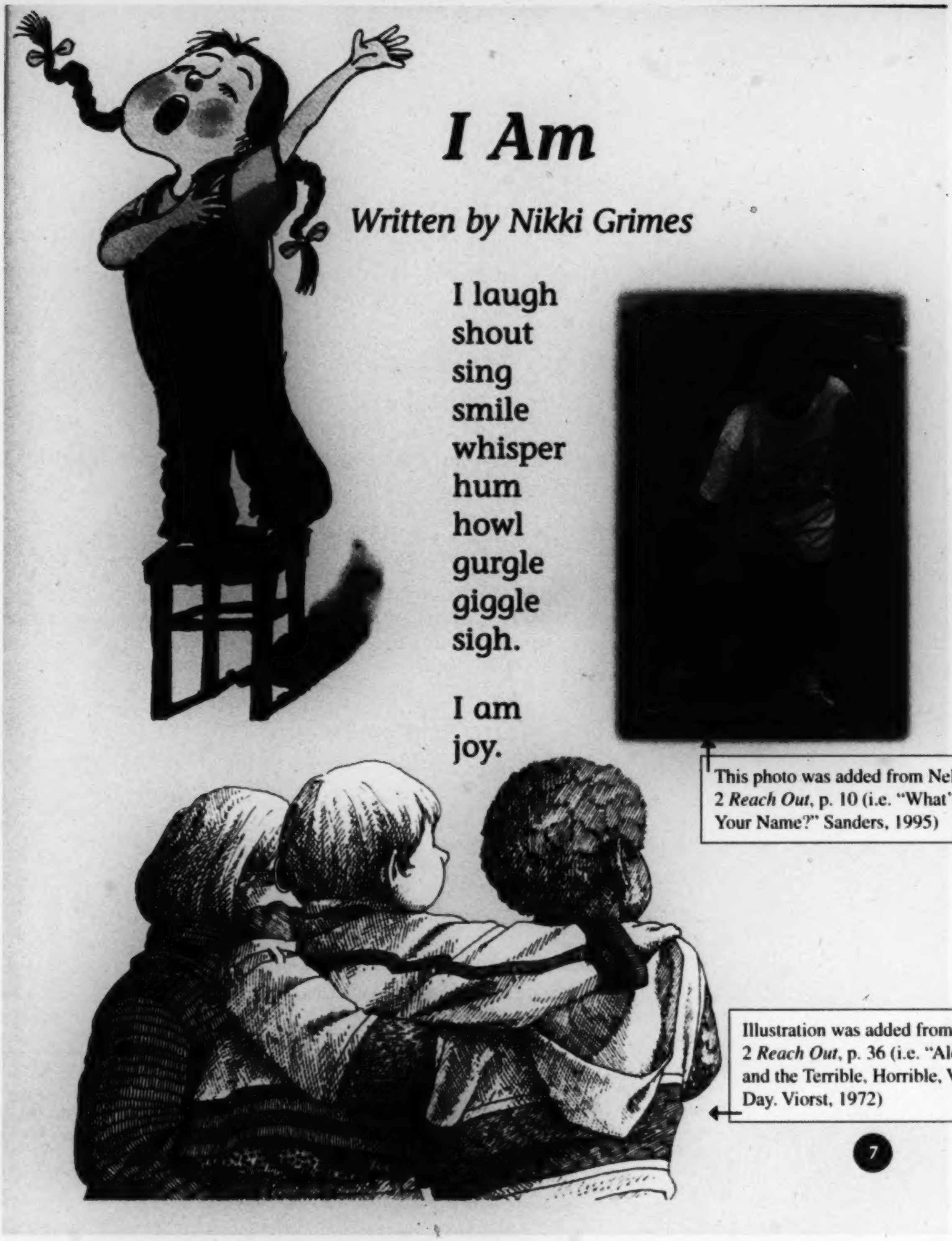
I laugh
shout
sing
smile
whisper
hum
howl
gurgle
giggle
sigh.

Illustration E1 (a). The first page of Grimes' poem, "I Am." Copyright 1997 by Nikki Grimes. Photographs by Myles C. Pinkney. First appeared in *It's Raining Laughter,* published by Dial Books for young Readers. Reprinted by permission of Curtis Brown Ltd.



I am
joy.

Illustration E1 (b). The second page of Grime's poem, "I Am." Copyright 1997 by Nikki Grimes. Photographs by Myles C. Pinkney. First appeared in *It's Raining Laughter,* published by Dial Books for Young Readers. Reprinted by permission of Curtis Brown Ltd.



I Am

Written by Nikki Grimes

I laugh
shout
sing
smile
whisper
hum
howl
gurgle
giggle
sigh.

I am
joy.

7

This photo was added from Nelson 2 *Reach Out*, p. 10 (i.e. "What's Your Name?" Sanders, 1995)

Illustration was added from Nelson 2 *Reach Out*, p. 36 (i.e. "Alexander and the Terrible, Horrible, Very Bad Day. Viorst, 1972)

Illustration E2. The Nelson anthology version of Grimes' poem "I Am", with substituted illustrations. (Nelson 2 *Reach Out*, p. 7)

Appendix F

Two Pairs of Shoes (Sanderson, 1990)

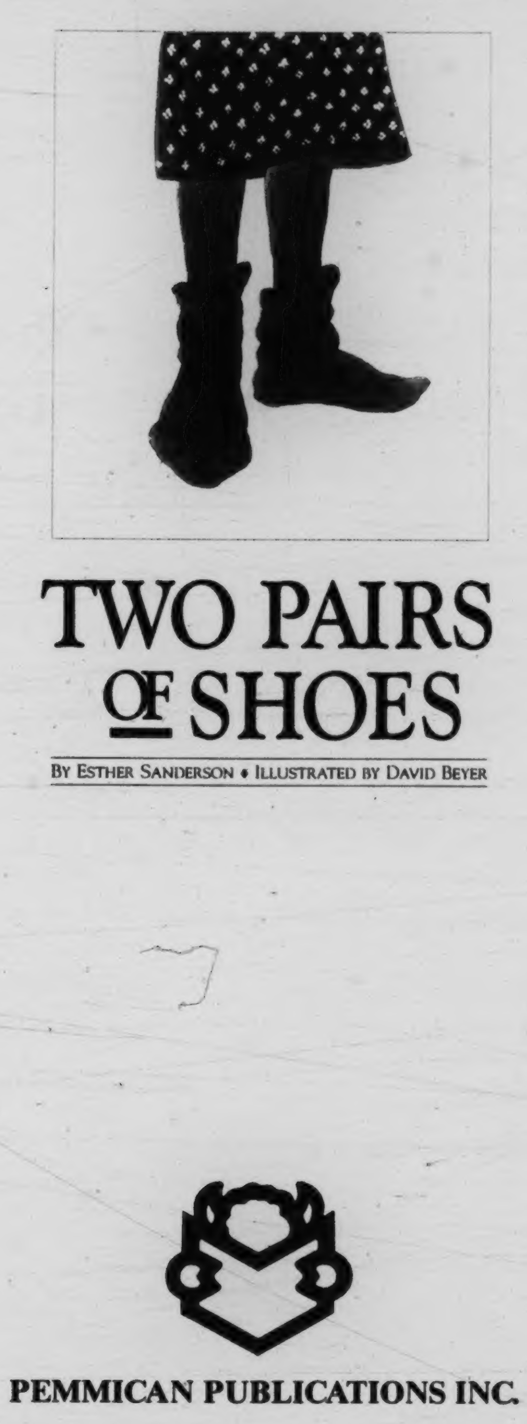
Illustration F1. Title page in Sanderson's book *Two Pairs of Shoes* (Sanderson, 1990). Illustrated by David Beyer. Used by permission of the Managing Editor of Pemmican Publications.

Illustration F2. Nelson's title page for "Two Pairs of Shoes" (Nelson 3, *Hand in Hand*, p. 142).

Illustration F3. Nelson's anthology page showing Maggie receiving a pair of black patent shoes from her mother (Nelson 3, *Hand in Hand*, p. 143).

Illustration F4. Maggie receiving a pair of black patent shoes from her mother (*Two Pairs of Shoes*, Sanderson, 1990). Illustrated by David Beyer. Used by permission of the Managing Editor of Pemmican Publications.

Illustration F5. Maggie receiving a pair of moccasins from her grandmother (*Two Pairs of Shoes*, Sanderson, 1990), omitted in the anthology. Illustrated by David Beyer. Used by permission of the Managing Editor of Pemmican Publications.

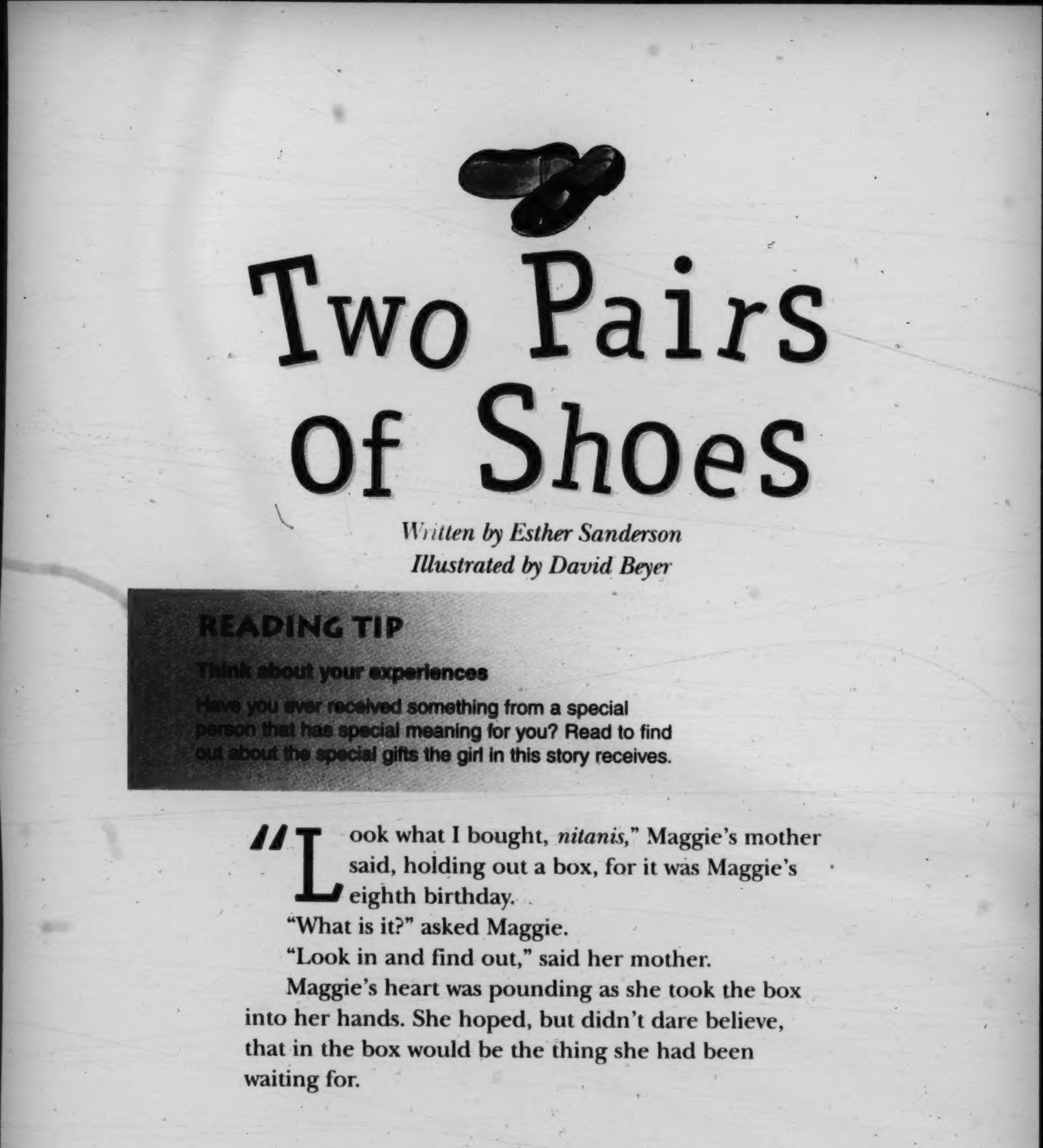


TWO PAIRS
OF SHOES

BY ESTHER SANDERSON • ILLUSTRATED BY DAVID BEYER

PEMMICAN PUBLICATIONS INC.

Illustration F1. Title page from *Two Pairs of Shoes* (Sanderson, 1990). Illustrated by David Beyer. Used by permission of the Managing Editor of Pemmican Publications.



Two Pairs of Shoes

Written by Esther Sanderson
Illustrated by David Beyer

READING TIP

Think about your experiences

Have you ever received something from a special person that has special meaning for you? Read to find out about the special gifts the girl in this story receives.

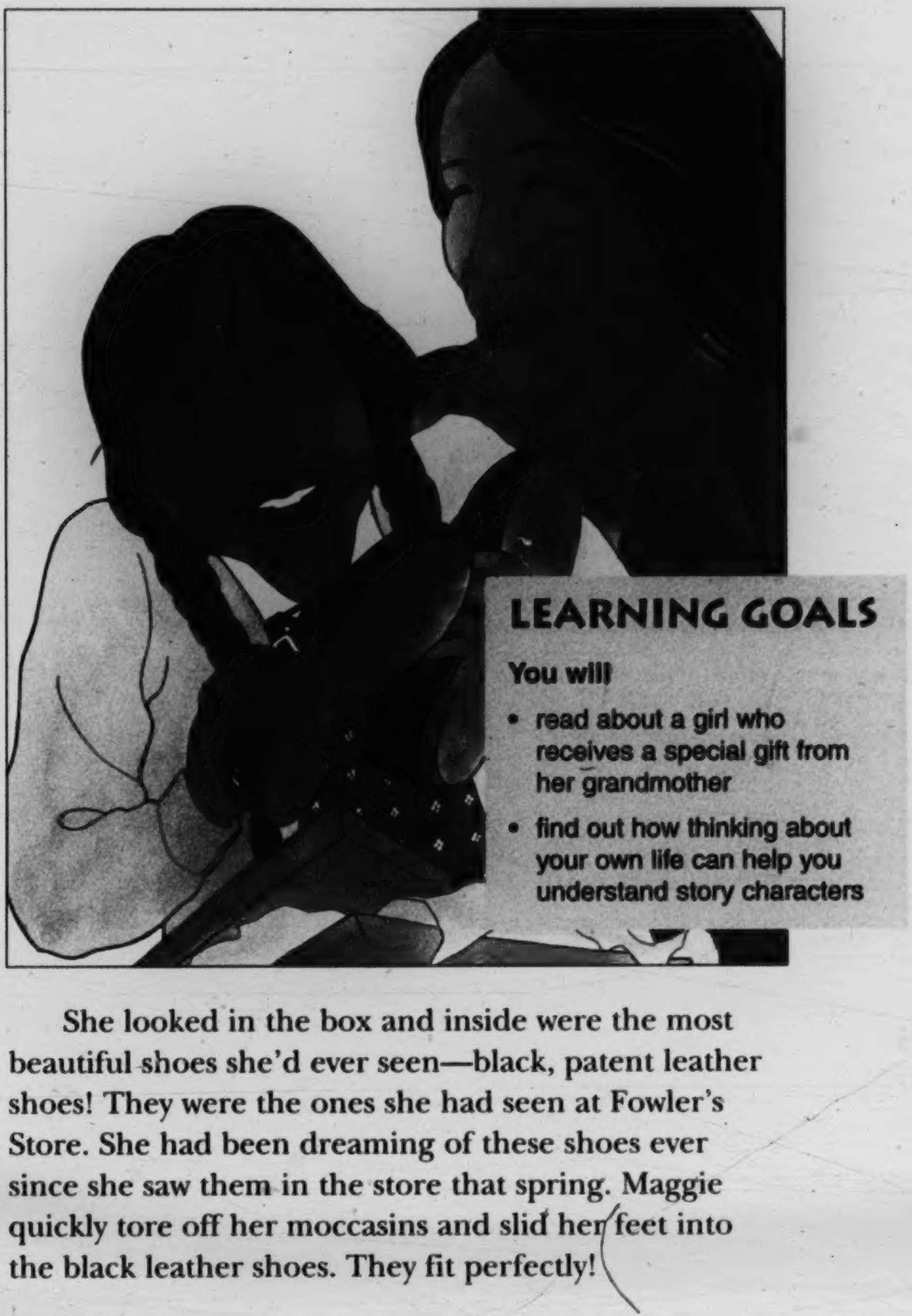
"Look what I bought, *nitanis,*" Maggie's mother said, holding out a box, for it was Maggie's eighth birthday.

"What is it?" asked Maggie.

"Look in and find out," said her mother.

Maggie's heart was pounding as she took the box into her hands. She hoped, but didn't dare believe, that in the box would be the thing she had been waiting for.

Illustration F2. Nelson's title page for "Two Pairs of Shoes" (Nelson 3 *Hand in Hand*, p. 142).



LEARNING GOALS

You will

- read about a girl who receives a special gift from her grandmother
- find out how thinking about your own life can help you understand story characters

She looked in the box and inside were the most beautiful shoes she'd ever seen—black, patent leather shoes! They were the ones she had seen at Fowler's Store. She had been dreaming of these shoes ever since she saw them in the store that spring. Maggie quickly tore off her moccasins and slid her feet into the black leather shoes. They fit perfectly!

Illustration F3. Maggie, main character, receiving a pair of black patent shoes (Nelson 3 *Hand in Hand*, p. 143)

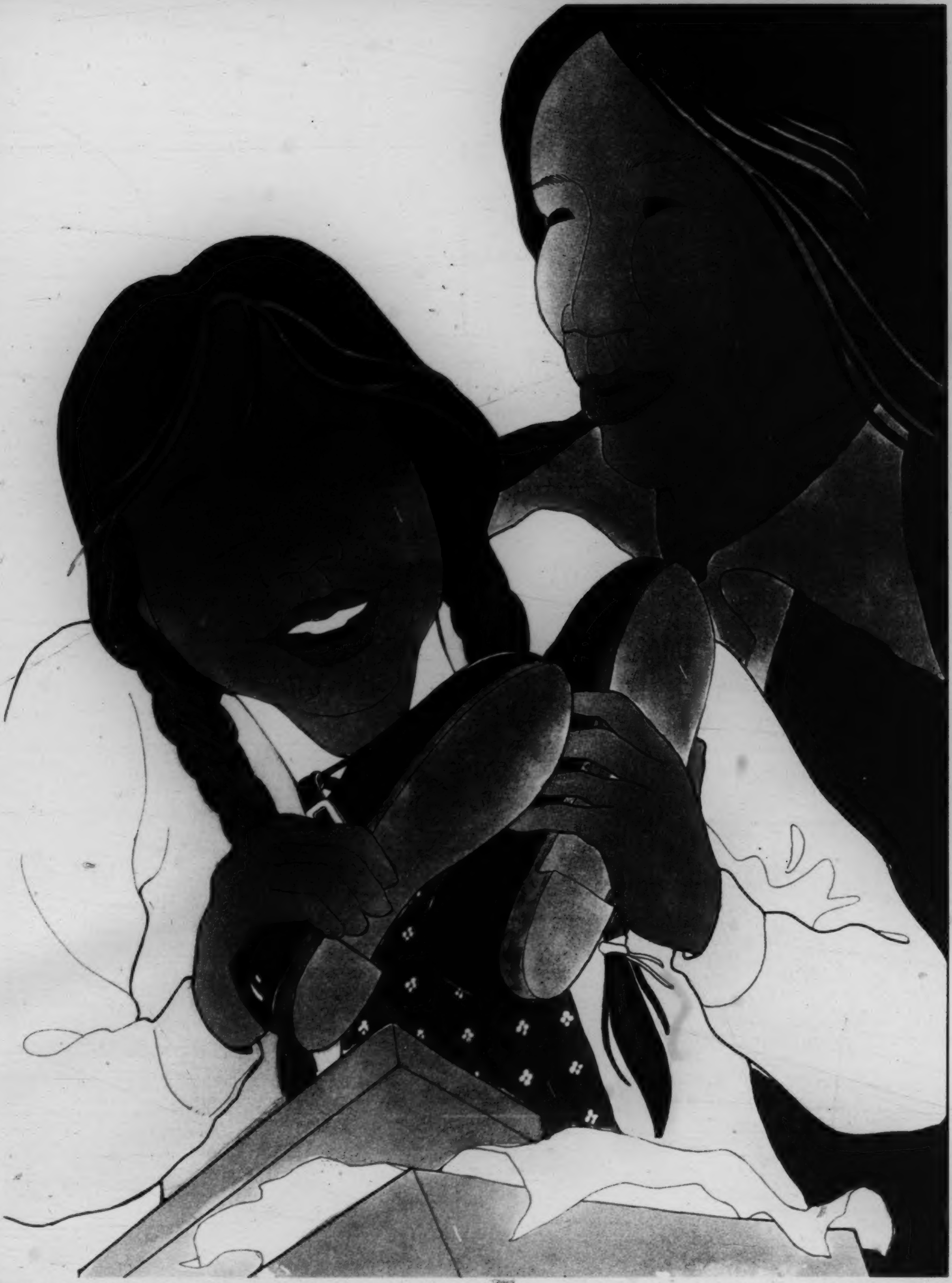


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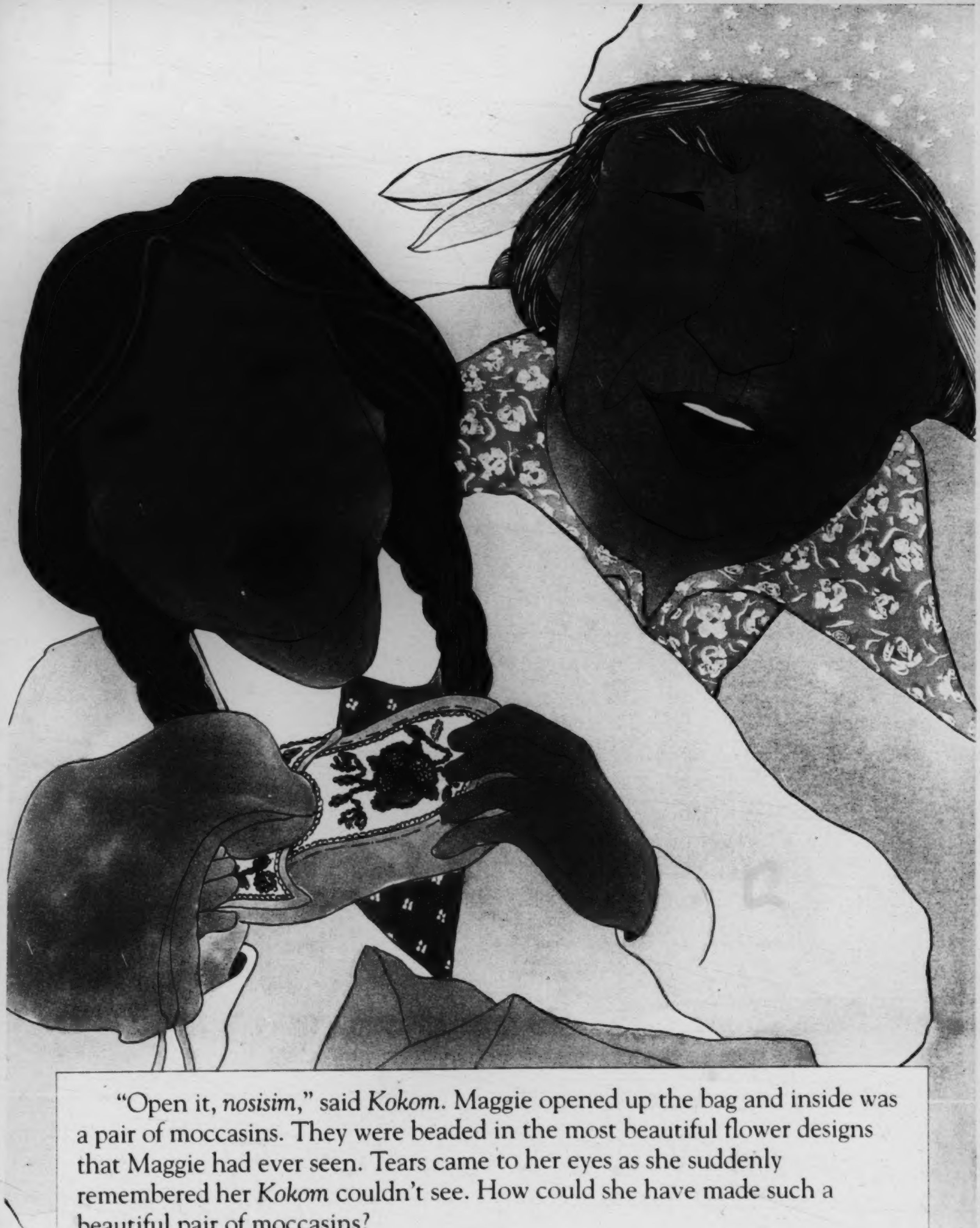
Illustration F4. Maggie (main character) receiving a pair of black patent shoes (*Two Pairs of Shoes*, Sanderson, 1990). Illustrated by David Beyer. Used by permission of the Managing Editor of Pemmican Publications.



"Open it, *nosisim*," said *Kokom*. Maggie opened up the bag and inside was a pair of moccasins. They were beaded in the most beautiful flower designs that Maggie had ever seen. Tears came to her eyes as she suddenly remembered her *Kokom* couldn't see. How could she have made such a beautiful pair of moccasins?

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Illustration F5. Maggie receiving a pair of moccasins (*Two Pairs of Shoes*, Sanderson, 1990). Illustrated by David Beyer. Used by permission of the Managing Editor of Pemmican Publications.

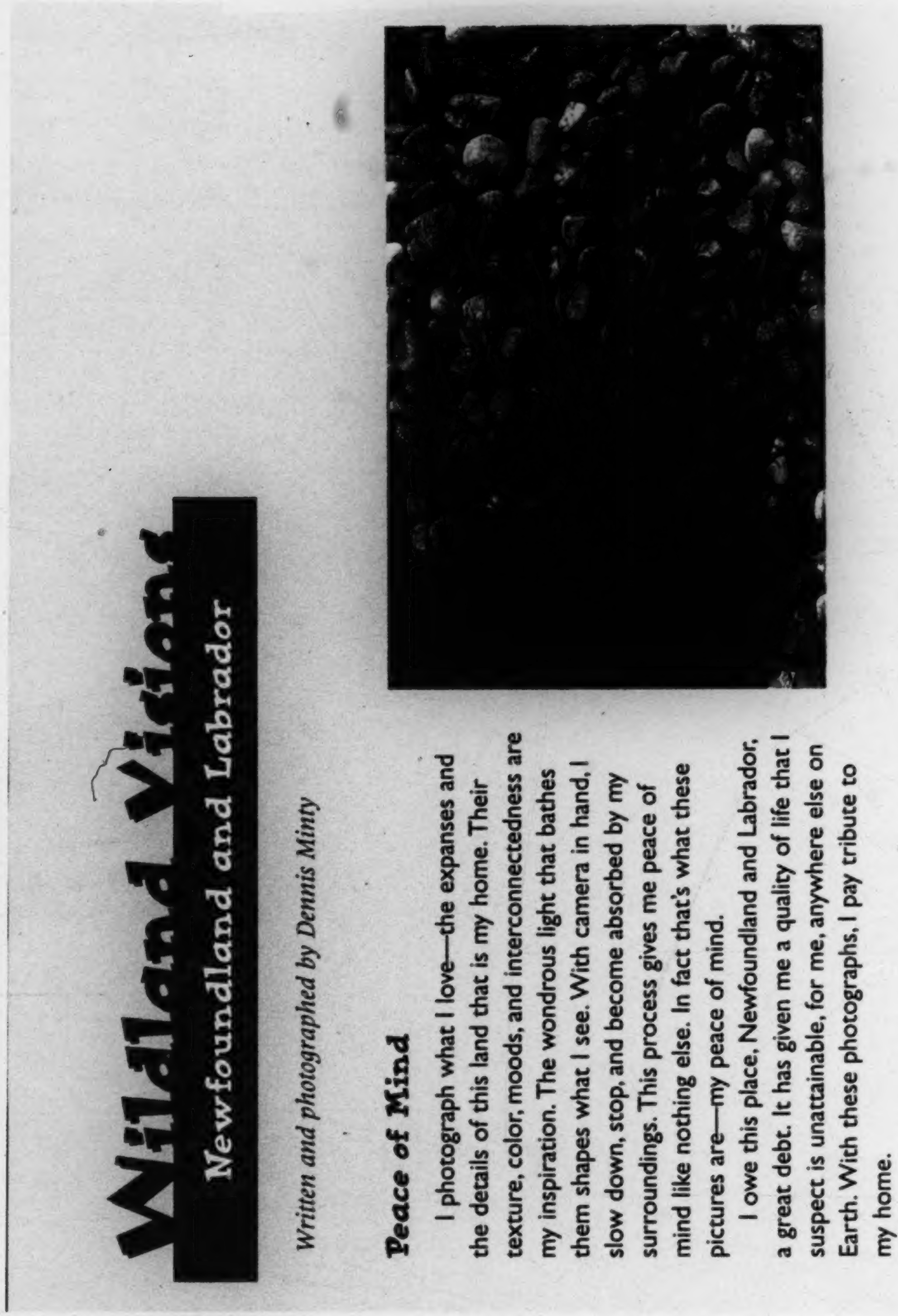
Appendix G

Wildland Visions, Newfoundland and Labrador (Minty, 1993)

Illustration G1. Ginn title page with mis-sequenced photo and text for "Wildland Visions, Newfoundland and Labrador (Ginn 6 *Off the Page*, pp. 22–23).

Illustration G2. "Peace of Mind," photo and accompanying text (*Wildland Visions, Newfoundland and Labrador*, Minty, 1993, p. 7). Used by permission of Dennis Minty.

Illustrations G3 (a and b). "Seeing up close," photos and accompanying text (*Wildland Visions, Newfoundland and Labrador*, Minty, 1993, pp. 46, 50). Used by permission of Dennis Minty.



Wildland Visions

Newfoundland and Labrador

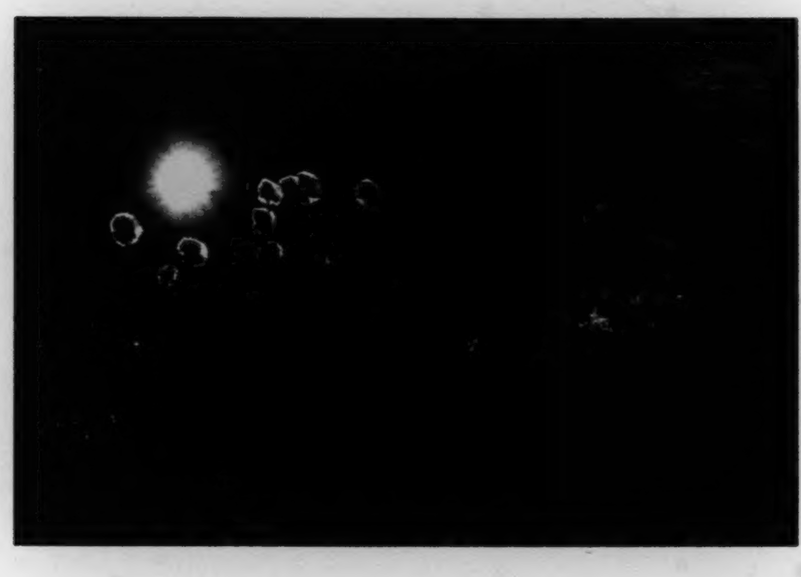
Written and photographed by Dennis Minty

Peace of Mind

I photograph what I love—the expanses and the details of this land that is my home. Their texture, color, moods, and interconnectedness are my inspiration. The wondrous light that bathes them shapes what I see. With camera in hand, I slow down, stop, and become absorbed by my surroundings. This process gives me peace of mind like nothing else. In fact that's what these pictures are—my peace of mind.

I owe this place, Newfoundland and Labrador, a great debt. It has given me a quality of life that I suspect is unattainable, for me, anywhere else on Earth. With these photographs, I pay tribute to my home.

Illustration G1. Mis-matched and mis-sequenced photo on Ginn title page for "Wildland Visions, Newfoundland and Labrador" (Ginn 6, *Off the Page*, pp. 22–23).



— Peace of Mind —

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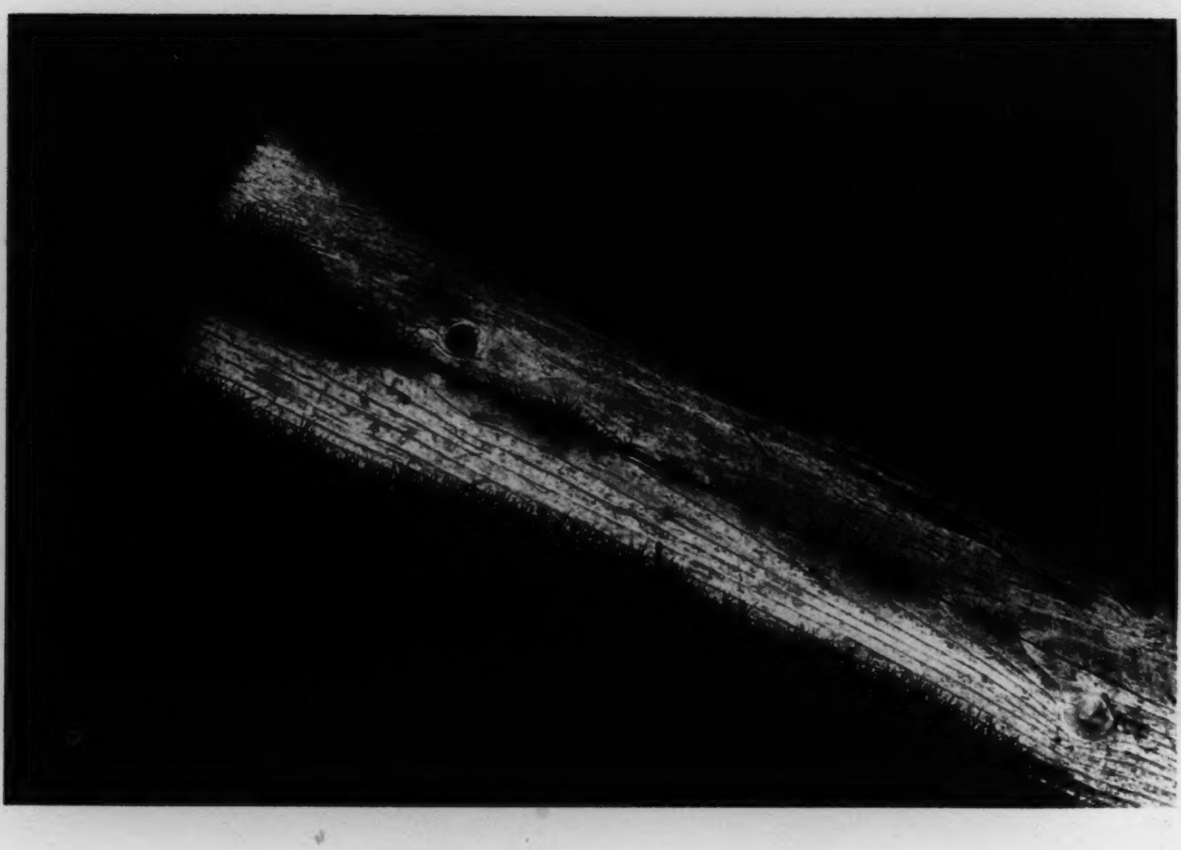
I owe this place, Newfoundland and Labrador, a great debt. It has given me a quality of life that I suspect is unattainable, for me, anywhere else on earth. With this book, I pay tribute to my home.

Illustration G2. "Peace of Mind" photo and accompanying text (*Wildland Visions, Newfoundland and Labrador*, Minty, 1993, p. 7). Used by permission of Dennis Minty.



— Seeing up close —

Every day our preoccupation with routine causes most of us to pass images of outstanding beauty without ever taking notice. I do it too, except when I have camera in hand. Then I am open to them, and they are there in profusion.

The shapes and textures of our land are incredible if you take the time to look at them up close.

Illustration G3 (a). "Seeing up close" photo and accompanying text (*Wildland Visions, Newfoundland and Labrador*, Minty, 1993, p. 46). Used by permission of Dennis Minty.

Illustration G3 (b). "Seeing up close photos (*Wildland Visions, Newfoundland and Labrador*, Minty, 1993, p. 50). Used by permission of Dennis Minty.

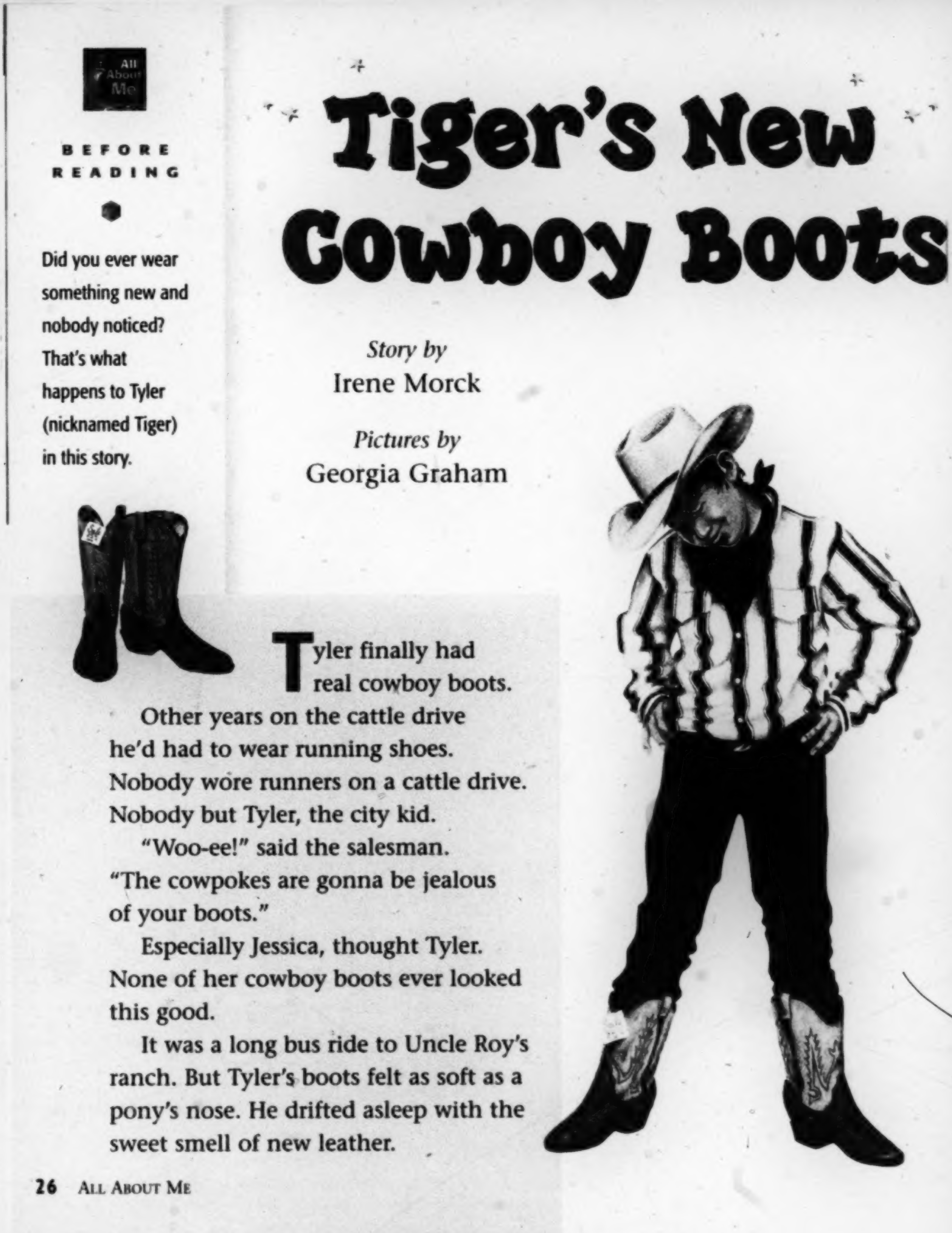
Appendix H

Tiger's New Cowboy Boots (Morck, 1996)

Illustration H1. Gage title page illustration of Tyler shopping for cowboy boots ("Tiger's New Cowboy Boots", Gage 3a, p. 26).

Illustration H2. Trade book title page (*Tiger's New Cowboy Boots*, Morck, 1996). Illustrations by Georgia Graham. Used by permission of Red Deer College Press.

Illustration H3. Tyler shopping for cowboy boots (*Tiger's New Cowboy Boots*, Morck, 1996). Illustrations by Georgia Graham. Used by permission of Red Deer College Press



All About Me

BEFORE READING

◆

Did you ever wear something new and nobody noticed? That's what happens to Tyler (nicknamed Tiger) in this story.

Tiger's New Cowboy Boots

Story by
Irene Morck

Pictures by
Georgia Graham

Tyler finally had real cowboy boots.

Other years on the cattle drive he'd had to wear running shoes. Nobody wore runners on a cattle drive. Nobody but Tyler, the city kid.

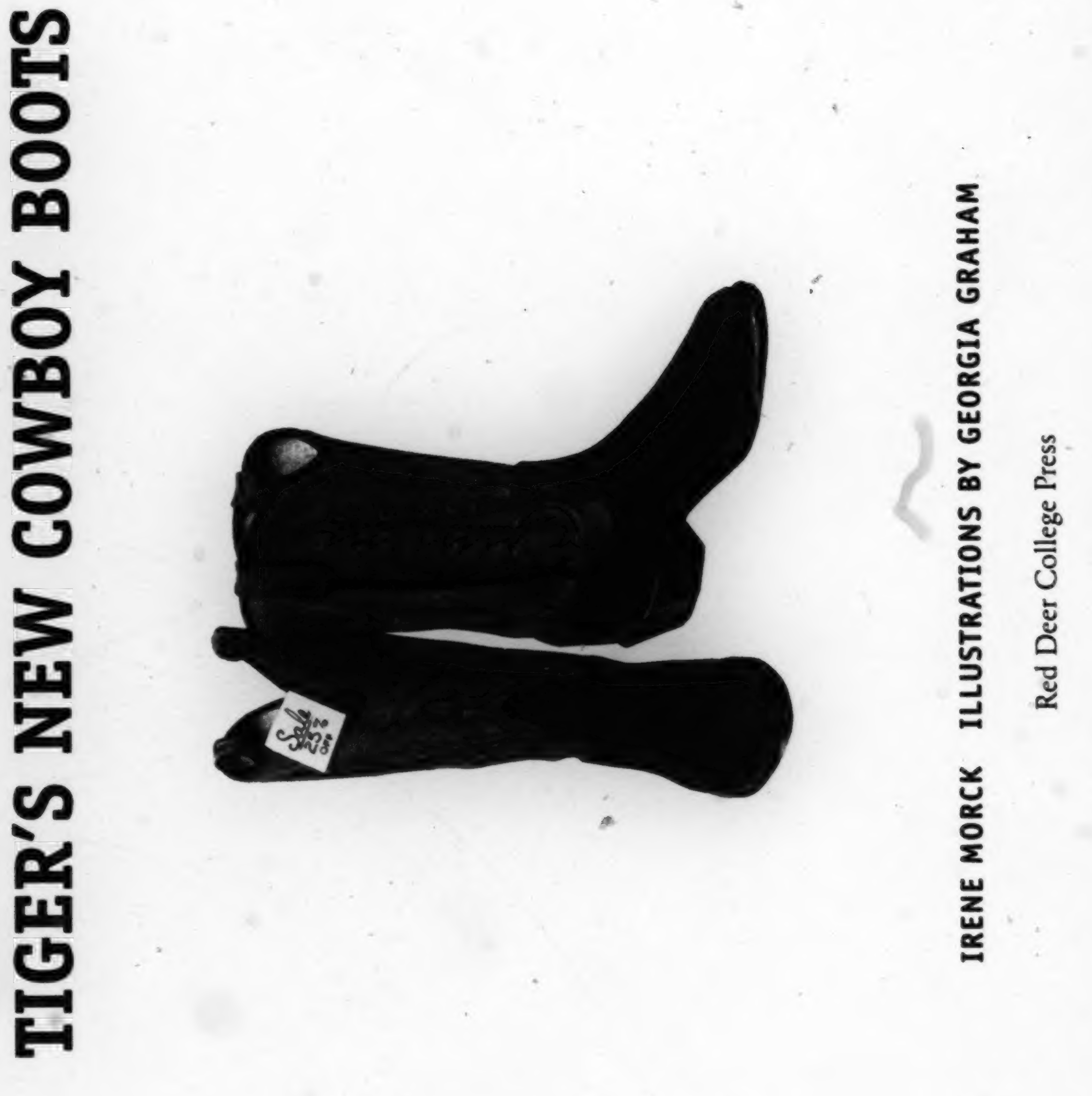
"Woo-ee!" said the salesman. "The cowpokes are gonna be jealous of your boots."

Especially Jessica, thought Tyler. None of her cowboy boots ever looked this good.

It was a long bus ride to Uncle Roy's ranch. But Tyler's boots felt as soft as a pony's nose. He drifted asleep with the sweet smell of new leather.

26 All About Me

Illustration H1. Gage title page for "Tiger's New Cowboy Boots" (Gage 3a, p. 26).

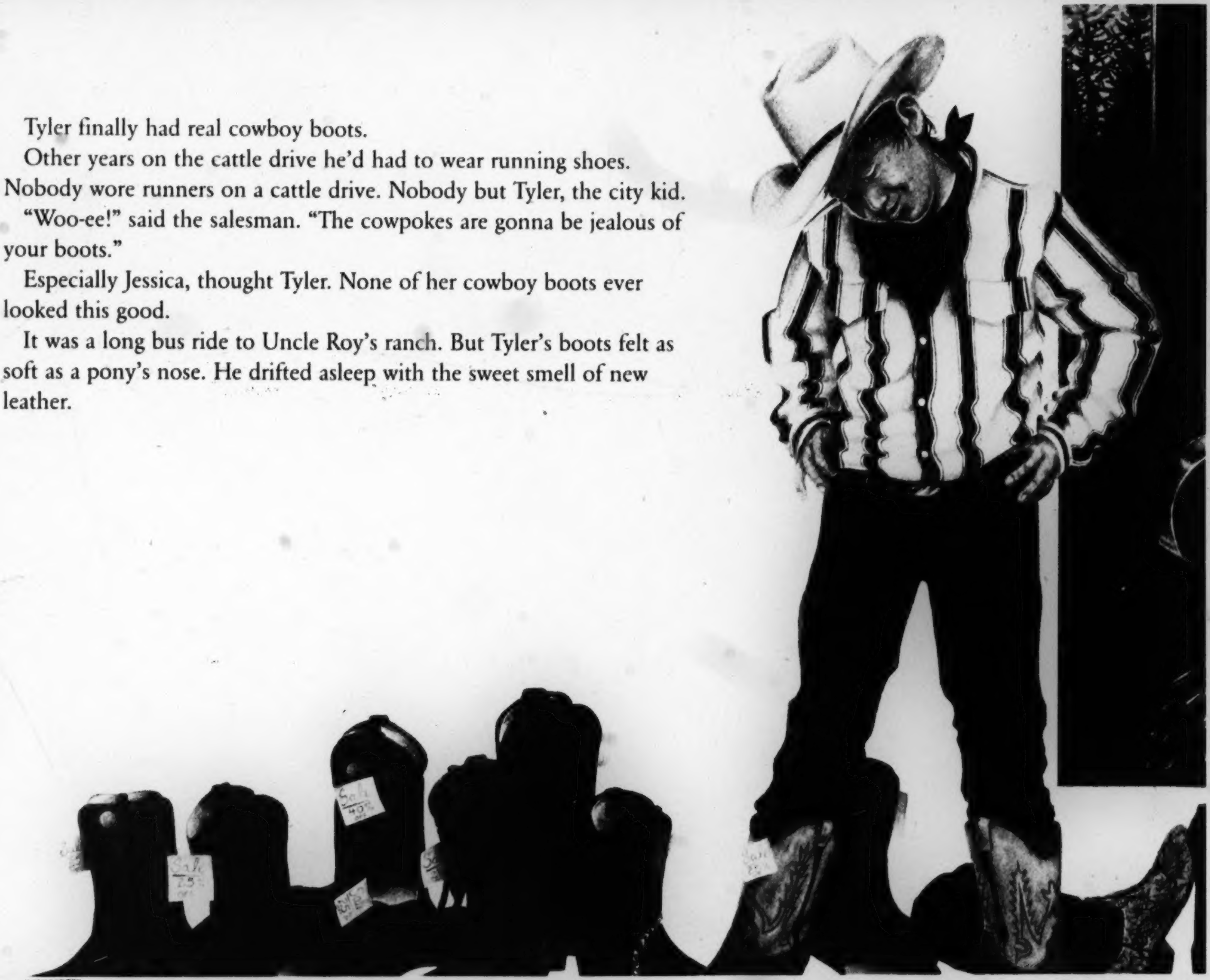


TIGER'S NEW COWBOY BOOTS

IRENE MORCK ILLUSTRATIONS BY GEORGIA GRAHAM

Red Deer College Press

Illustration H2. Title page from *Tiger's New Cowboy Boots* (Morck, 1996). Illustrations by Georgia Graham. Used by permission of Red Deer College Press.



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Other years on the cattle drive he'd had to wear running shoes. Nobody wore runners on a cattle drive. Nobody but Tyler, the city kid.

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Especially Jessica, thought Tyler. None of her cowboy boots ever looked this good.

It was a long bus ride to Uncle Roy's ranch. But Tyler's boots felt as soft as a pony's nose. He drifted asleep with the sweet smell of new leather.

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Illustration H3. Tyler shopping for cowboy boots (*Tiger's New Cowboy Boots*, Morck, 1996). Illustrations by Georgia Graham. Used by permission of Red Deer College Press.